

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1411.

LONDON, SATURDAY, NOVEMBER 11, 1854.

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FOURPENNY
Stamped Edition, 8d.

NOTICE.—Subscribers are requested to observe that, by a recent regulation, all papers passing through the Post-office must be so folded as to expose to view the newspaper stamp; otherwise, they will be charged as "unpaid letters."

ROYAL ACADEMY OF ARTS, TRAPLUGG-SQUARE.—Professor PARRIDGE will commence his LECTURES on ANATOMY on MONDAY, the 13th inst., at Eight o'clock, and continue them on the five succeeding Monday Evenings.
JOHN PRESCOTT KNIGHT, R.A., Sec.

INSTITUTE OF ACTUARIES.

ANNUAL EXAMINATIONS IN LONDON.
NOTICE IS HEREBY GIVEN, that the MATRICULATION EXAMINATION of Associates of the Institute will take place at the Rooms of the Institute in St. James's-square, on SATURDAY, the 9th of December next, at Twelve o'clock at Noon; and that the SECOND YEAR'S EXAMINATION will take place on MONDAY, the 11th of December, at the same hour.
Candidates must give FOURTEEN days' notice of their intention to offer themselves for Examination.
A Syllabus of the Examinations may be obtained on application. By order of the Council,
J. HILL WILLIAMS, Secretary.
12, St. James's-square, London,
9th November, 1854.

DEPARTMENT OF SCIENCE AND ART, DIVISION OF ART.

The following Courses of Lectures will be given in the Lecture Theatre, Marlborough House, Pall Mall, at half-past 8 P.M., as follows:—
By O. HUDSON, Esq.
On SURFACE DECORATION—Tuesdays, Nov. 7, 14, 21, 28, and Dec. 5 and 12.
By F. C. CALVERT, Esq. M.R.A. F.C.S.
On LIGHT AND COLOURS—Thursdays, Nov. 8, 15, 22, 29, and Dec. 7 and 14.
By THOMAS HUXLEY, Esq. F.R.S.
On ANIMAL FORM—Fridays, Nov. 10, 17, 24, and Dec. 1 and 8.
Tickets for these Courses, at the rate of Sixpence each Lecture, to be had at the Museum, Marlborough House.

DEPARTMENT OF SCIENCE AND ART, MARLBOROUGH HOUSE, PALL MALL.

LECTURES ON ORNAMENTAL ART, by R.N. WORNUM, Esq. Lecturer on Ornament, on the following MONDAY EVENINGS, at half-past 8 o'clock, and on TUESDAY AFTERNOONS, at 4 o'clock.
Lecture 1. Decorative Art of the Ancient Egyptians, Nov. 13 and 14.
2. Egypt, Ornamental Details, Nov. 20 and 21.
3. Egypt, Hieroglyphs of Greek Art, Nov. 27 and 28.
4. Greece, Ornamental Elements, Dec. 4 and 5.
5. Rome, the Decline, Dec. 11 and 12.
6. Early Christian and Byzantine Art, Dec. 18 and 19.
7. Byzantine, Romanesque, and Saracenic Art, Jan. 1 and 2.
8. The Sicula, Norman, and Early Pointed Style, Jan. 8 and 9.
9. Gothic Ornament, Decorated Pointed, Jan. 15 and 16.
10. The Renaissance, Jan. 22 and 23.
11. The Cinquecento, Jan. 29 and 30.
12. The Elizabethan, the Louis-Quatre, Feb. 5 and 6.
Tickets for the Courses, 5s. for Single Lecture, 6d., to be had at the Museum of the Department.

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3. Egypt, Hieroglyphs of Greek Art, Nov. 27 and 28.
4. Greece, Ornamental Elements, Dec. 4 and 5.
5. Rome, the Decline, Dec. 11 and 12.
6. Early Christian and Byzantine Art, Dec. 18 and 19.
7. Byzantine, Romanesque, and Saracenic Art, Jan. 1 and 2.
8. The Sicula, Norman, and Early Pointed Style, Jan. 8 and 9.
9. Gothic Ornament, Decorated Pointed, Jan. 15 and 16.
10. The Renaissance, Jan. 22 and 23.
11. The Cinquecento, Jan. 29 and 30.
12. The Elizabethan, the Louis-Quatre, Feb. 5 and 6.
Tickets for the Courses, 5s. for Single Lecture, 6d., to be had at the Museum of the Department.

EVENING SCIENTIFIC LECTURES.

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Drawings intended for the FRENCH EXHIBITION will have a special place provided for them; and may be exhibited here first of all, as the Committee appointed by the Board of Trade will not select those that are to be sent till very nearly the period when this Exhibition closes.
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LONDON, SATURDAY, NOVEMBER 11, 1854.

REVIEWS

History of the Irish Brigades in the Service of France. By John Cornelius O'Callaghan. Vol. I. Dublin, M'Glashan; London, Orr & Co.

THE story of the Jacobites of Ireland, from the fall of King James to the Treaty of Aix-la-Chapelle in 1748, presents many aspects deserving of historical regard. The Revolution of 1688 could scarcely be said to be thoroughly perfected until the Stuart interest was rooted out, and its foreign connexions stripped of all their power. Many of the old Roman Catholic nobility of Ireland, with numbers of the gentry in the old "Irishry," had taken service under the King of France, while several of their expatriated comrades had sought for employment from other Catholic sovereigns on the Continent. Thus, at nearly the same period, in two adjacent kingdoms, the sad spectacle was exhibited of narrow statesmanship and bigoted zeal driving gallant and high-born citizens from the lands where they were born. To the eye of the philosophic historian, the lesson taught by the Revocation of the Edict of Nantes (Oct. 18, 1685), and the policy pursued after the Treaty of Limerick, is nearly the same in both cases. A generous toleration of the Protestants in France, and less stern measures towards the Catholics in Ireland, would have served the thrones in both kingdoms. By the exile of the Protestants, the industrial interests of France were grievously retarded, and the most skilled of French artisans were driven from the banks of the Seine and the Loire at the very period when ravages in the finances made by the wars of Louis the Fourteenth could have been best repaired by trade and manufacture. In the policy which led to the permanent banishment of the old Irish Catholic proprietors, we see the causes of the unwholesome condition of Irish society, in which large territorial estates have been owned by landlords, and tilled by tenants hostile to each other, and constantly requiring the interference of the Imperial power to control their rival extravagancies and violent proceedings.

A work, profound in its teaching, and most pathetic in its illustrations, might be composed on the two nearly simultaneous migrations which unwise counsels caused from France and from Ireland. But for the due literary treatment of such a pregnant theme, a reflective intellect, copiously informed with personal details, would be required. The contrasts between the two migrations should receive as much notice as their features of resemblance. Thus, for instance, in revoking the Edict of Nantes religious prejudice was almost the sole motive; in the exclusiveness and illiberal legislation followed in Ireland after the fall of Limerick, other causes besides those of fanaticism were at work. The memory of old feuds, the timidity of new grantees, and the rapacity of others, assisted in the enactment of those Penal Laws which gave only a temporary security to the half-established Ascendancy, while infusing long-lasting prejudices amongst (what the Duke of Wellington called) a "half-conquered" population.

Nor is it less interesting to note that as the policy in these two instances had different motives, so in the consequences of their tyrannical proceedings there was a singular diversity between the sufferings of the victims. The French refugees transported their arts and energies, and assimilated with the mercantile and aspiring classes of other lands. Their Laboucheres, Latouches, Martineaus, Lafittes, Hardys, be-

came rich and prosperous elsewhere; but the banished O'Briens and Macarthys, who had ranked for generations with the old nobility in these islands, forfeited exalted stations, and descended to being dependents on a haughty sovereign. Even their names sounded outlandishly to French ears, and their Irish orthography could never be mastered. So in the French memoirs of those times we see M'Carthy, Lord Mountcashel, alluded to as "*Milord Moncassel*," O'Brien (Viscount Clare) figures as "*M. de Aubreheune*," and so on. The Huguenots, it is worth remarking, remained true to their old social traditions, and rose chiefly by their industrial qualities, while the Irish exiles for the most part wooed fortune in courts and camps. Something of the contrast between our historical Cavaliers and Puritans could be thus traced between the exiled Irish Catholics and the refugee French Protestants. The roving life of the military adventurer presented temptations to the eager and versatile Irishman, and when he had conquered the difficulties of the foreign idiom, his readiness at repartee and his skill in *chansons* secured him entrance to the *salon* and the boudoir. In Spain the descendants of the Blakes and O'Donnells have filled leading parts in our own day; in Austria, the names of O'Reilly, O'Connell, M'Carthy, have been distinguished;—in France Lally Tolland (O'Mullaly of Tullendaly), Marshal Thomond, *le beau Dillon*, with many more, have been conspicuous. Even in Russia, the Irish, like the Scotch adventurers, found a field for their abilities, and the names of Lacy, Browne, O'Dwyer, and O'Rourke, were creditably known. We might have expected to hear of some of those exiled Irishmen being distinguished for eloquence; but reflection would remind us, that they emigrated to lands where Parliament and a free press were unknown, and where warriors were chiefly patronized. With the exception of O'Dillon Barrot [Barrett], we do not at present recollect the name of any descendant from the Irish Jacobites being eminent in forensic life abroad, while in our own Senate the names of Barré and Romilly belong to the descendants of Huguenot refugees, and out of the present twelve Irish Judges, one fourth—Chief Justice Lefroy, Judge Perrin, and Baron Richards (or *Richard*)—are sprung from French Protestants, and in the last century, the eminent Irish advocates Saurin and Duquerry were also of the same race.

The work before us proposes to treat of only a small portion of the suggestive subject we have indicated. It has long been announced, and has been looked for with interest by those who toil in the neglected field of Irish history. The previous productions of this author proved that in all the published French, English, and Irish accounts of the Williamite wars he was minutely versed. The Irish Archaeological Society selected him to edit Col. O'Kelly's most curious account of the war in 1691,—in which, under feigned classical names, real persons and places were described. The Society to which we allude has in its advertisements avowed its belief that—

"the materials for Irish history, although rich and abundant, have hitherto been but to a small extent available to the student. The few accessible authorities have been so frequently used, and the works compiled from them are so incomplete, that the expectation of any accurate history of Ireland has been generally deferred, under the conviction that vast additions must be made to the materials at present available before any complete work of that nature can be produced."

To a certain extent we are disposed to concur in this opinion. There is a striking want of materials for writing the inner life of the old Roman Catholic "Irishry,"—and from the pau-

city of papers preserved amongst their families we do not think it very likely that the deficiency will ever be realized. The fact seems to be, that their life was always so unsettled, confiscations and outlawries were so frequent amongst them, that it would be almost vain to expect those materials which the historian can gather in more settled communities.

We had hoped, however, that Mr. O'Callaghan would have cast some new and striking light on the important portion of his country's history which he discourses of rather than describes. He has given us a volume deep in its research, but disappointing in its contents. He ostentatiously parades his knowledge of all the printed books relating to his subject, but of historical discoveries we find no trace,—and as a contribution to literature, we are bound to say that the incomplete work called the '*Military History of Ireland*,' by the late Matthew O'Connor, is more lively and readable than that before us. Mr. O'Callaghan is not a proficient in the art of historical statement, which he seems never to have studied. Sheridan has told us of "little rivulets of text meandering through meadows of margin," and in this volume we have mole-hills of narrative buried under mountains of annotation. Out of a volume of 434 pages there is nearly one half (180 pages) actually swallowed up by notes in small type! Of these notes some are superfluous, and others are mere catalogues of works on Irish history. From page 406 to 411 is occupied by one note, with a list of authorities, and half a page is taken up with citations in numerals of certain references to the '*Annals of the Four Masters*,' where a Gibbon or a Hallam would have simply printed *passim*. This parade of research is the less necessary, as the previous productions of Mr. O'Callaghan have sufficiently registered the extent of his historical reading and his diversified knowledge. As to his attainments there can be no doubt; but in his style he is a controversial commentator, who has scarcely proved himself equal to a sustained narrative.

We had looked for another kind of work. We had hoped to have seen something of the Irish Jacobites abroad. How they advanced themselves in the circles of French society,—how they plotted against the Revolution, and dreamed of return to their native soil,—how they intrigued, bullied, danced, flirted, and fretted at the exiled Court of St. Germain's,—how some of them sickened of the Pretenders and returned to Ireland, while others went to Austria and Spain,—the tortures of their pining ambition, and the sorrows of their high-born chieftains,—all these things, described with vivacity and pathos, might reasonably be looked for in a '*History of the Irish Brigades*.' But the genealogies, and not the personal qualities of his heroes, are recorded by this author. Of their life abroad he seems to have formed no definite idea, and though he knows the summary of their stories and the results of their career, he seems either not to have found graphic details, or to have felt himself unequal to the task of describing what he knows.

It is with concern that we feel ourselves compelled to say so much, because the author's knowledge of Irish history and of the literature illustrating it could be gained only by long-continued study. But though we have perused the work with the attention due to its research, we cannot say that it is likely to interest general readers; it wants that artistic presentment of matter and vivid felicity of description required for the historical treatment of a martial and stirring theme. The most interesting portion of the volume is the account of the battle of Newtown-Butler, in which the Enniskilleners signally

discomfited Lord Mountcashel and the Irish forces under him. The blunders of the Irish, as much as the bravery of the Enniskilleners, contributed to the result.—

"Wolsley, after congratulating Berry upon his good fortune, observed to the Enniskillen officers, that, as in the haste made to relieve their friends, little or no food had been brought from Enniskillen, they should either at once push forward, and fight Lieutenant-General Mac Carthy, or return home. The Enniskillen officers were for going on; but, thinking it better to learn the opinion of their men on the matter, assembled them, in close order, and asked them which course they would adopt? The soldiers, though many of them, only the day before, are related to have marched, in that warm season, between twenty and twenty-three miles, from Ballyshannon, or beyond it, to Enniskillen, and above ten miles more that morning, were so animated, by what they considered the lucky presage of the late success, that they were all for pushing forward. Wolsley, thereupon, arraying them in line of battle, selecting the due number of troopers for a forlorn hope, and giving the word, *No Popery!* as best suited to draw out all their political, religious and military enthusiasm, commanded them to advance. Meantime, Lord Mountcashel had retreated from between Lisnakea and Donough, in the direction of Newtown-Butler, with his army, which, by its losses at Crom Castle, and in the late unlucky affair against Berry, could not be much, if at all, above three thousand effective men; but was still more morally than physically weakened by the discouragement resulting from that affair, and the general belief (though an erroneous one) as to the forces, hastening from Enniskillen, having been rendered greatly superior in number, to what they originally were, by recent reinforcements from England. * * * The horse of the Enniskillen centre first attempted to advance, but were obliged by the Irish cannon to desist. Wolsley then despatched through the bog his two wings of marksmen and dismounted dragoons, under Colonel Tiffin on the right, and Colonel Lloyd on the left, against the Irish left and right of foot stationed in the thickets; the Enniskillen wings being principally directed to fight their way along the sides of the causeway towards the Irish artillery, so as to seize it; and thus enable their centre of horse to charge the horse and dragoons of Lord Mountcashel. The attack of the Enniskillen left under Colonel Lloyd, upon the Irish right, was particularly sharp. Lord Mountcashel, observing this, told an officer to make a body of men face to the right, and march where assistance was required. This officer, instead of commanding the men to 'face to the right,' ordered them to 'face to the right about.' The Irish, in the rear of this part of their army, beholding a body of their troops thus wheeling and moving towards them, and from the enemy, thought a flight was commencing, threw away their arms, and began to run. Others, in consequence of this disorderly rout in the rear, likewise fled, or were obliged to fly. While this unlucky mistake decided the fate of the Irish right wing opposed to Colonel Lloyd, Colonel Tiffin was enabled to make his way, in the direction of the artillery, against a portion of the Irish left. The artillery-men were killed, the guns seized, and the causeway thus opened for the charge of the Enniskillen centre of horse upon that of the Irish. Discouraged by the reverse of that morning, panic-struck at the rout of their right wing of infantry, and the seizure of the artillery, as well as the very superior amount of the enemy's horse advancing by the causeway, the Irish horse and dragoons of the centre wheeled about, and fled towards Wattle Bridge, notwithstanding all that Lord Mountcashel and some of their officers could do; among whom was Sir Stephen Martin killed, Claud Hamilton, fifth Lord Strabane, and fourth Earl of Abercorn, wounded; besides Lord Drummond and Mr. Plowden, acting as volunteers, who very narrowly escaped, with the loss of their horses and baggage, after behaving most bravely. The routed horse and dragoons were followed by a portion of the Enniskillen horse for several miles with great execution. Upon the defeat of the right and centre of the Irish, their left wing, finding itself totally unsupported, also fled."

This was ominous enough,—and the incident reads unpleasantly to the very commencement of the story of the Irish Brigades. There were some subsequent circumstances, which are curious and full of that distinct personal interest in which Irish annals are generally deficient. How well the pen that painted Serjeant Bothwell and Balfour of Burley would have described in an historical Irish novel the scenes of which we get some passing glimpses here!—

"Among the captured officers was Lord Mountcashel, under circumstances that reflected the highest honour upon himself, notwithstanding the overthrow of his army. On the defeat of his cavalry, with whom he might have easily escaped, he, with five or six officers, who would not abandon him, retired into a wood, near to where his cannon were planted; and resolved not to survive that day. Over those guns, the Enniskilleners had placed a guard of about one hundred foot, under Captain Cooper. Lord Mountcashel with his little party, after a short stay where he was, to the surprise of the Enniskillen guard, who did not suppose any enemy so near, rushed out of the wood discharging his pistol at them. Upon this, seven or eight of the Enniskilleners, pointing a volley against him, shot his horse dead under him, and brought himself, severely wounded, to the ground. In addition to the balls by which he was struck, but from which he was protected by his armour, he received two through his right thigh, one in his left loin through the lower part of the backbone, and a slighter hurt in the groin, from part of a bullet, that, had it met with no opposition, would certainly have been mortal; but, after beating his watch to pieces, is stated to have been broken by its wheels into fragments, of which only one inflicted an injury. An Enniskillen soldier then clubbed his musket, to put an end to the prostrate nobleman's life and sufferings by knocking out his brains; but one of the officers, who accompanied his Lordship, desired the soldier, to 'Hold his hand, as the person he was going to kill was General Mac Carthy!' Captain Cooper, being informed of this came up, and gave quarter to the Irish commander, and to the officers who were with him. He was carried that night to Newtown-Butler; and being asked, 'How he came so rashly to hazard his life, though he might have gone off with his horse, when they made their escape?' he replied, that 'Finding the kingdom like to be lost, since his army was the best for their number King James had, unless those before Derry, then much broken, he had come with a design to lose his life; and was sorry that he missed his end, being unwilling to outlive that day.'"

Still more interesting is the artful way in which Lord Mountcashel effected his escape, though we certainly cannot think that such stratagems are consistent with a gentleman's parole. The passage is curious:—

"In consequence of this uncertainty as to when he might be restored to his liberty, Lord Mountcashel determined on effecting his deliverance by a plan of his own. On his former representation of the inconvenience of having a guard placed over him during his illness, his Lordship, by an application, through Major-General Kirke, to the Marshal Duke of Schonberg, had gotten the guard to be removed, and had been allowed the liberty of the town of Enniskillen, on his parole. While in the actual enjoyment of the liberty of the place by virtue of such a pledge, he therefore could not endeavour to escape without a breach of faith. In order to be freed from that pledge, he consequently caused a rumour to be circulated through Enniskillen that although he had been granted the liberty of the town on his parole, he intended to attempt getting away; which, in fact, he did, though only in such a manner as the necessary alteration of conduct towards him in consequence of such a discovery would supply him with a justification for doing. And so it happened; for this report reaching the Governor of Enniskillen, Colonel Gustavus Hamilton, that officer, in order to provide against such an event, placed Lord Mountcashel again under a guard. Being thus released from his parole, and consequently *not* precluded as a nobleman, a gentleman, or a soldier from adopting any measures he could for escaping, his Lordship soon had the means arranged for the purpose. To the

house in Enniskillen where he was confined, and which was on the borders of Lough Erne, two little boats, called *cots*, or as many as were sufficient for carrying away himself and all he wished to remove with him, were to be brought in the night, by the contrivance of a Serjeant, named Acheson, whom he had bribed, and who agreed to go off with him. The Serjeant, returning the same night to deliver a letter, which, and his Lordship's pass, were found in the lining of his hat, was next day tried, and shot. But Lord Mountcashel effected his object, and, towards the end of December, 1689, arrived at the Castle of Dublin, 'where,' says the Jacobite official account, 'his Lordship was very kindly received by the King with a hearty welcome, and caressed by all the great officers and others, his friends, with all demonstrations of joy and gladness imaginable.' Nor was this 'joy' confined to the Court in Dublin, but is mentioned by a contemporary as having been 'universal' amongst his Lordship's countrymen. The loss of such a prisoner was, on the other hand, a source of much vexation to the enemy, whose General, the Marshal Duke of Schonberg, alleged (or has, more properly, been represented, on report, by the Williamite annalist, Story, to have alleged) of Lord Mountcashel, that 'He took Lieutenant-General Mac Carthy to be a man of honour, but would not expect that, in an Irishman, any more!' In reference to such an aspersions upon himself and his countrymen, or the hostile rumour on which it was based, Lord Mountcashel took no measures till previous to the active resumption of his military duties, after landing at Brest, the following May, with the regiments that commenced the formation of the Irish Brigades in the service of France. His Lordship then submitted himself to be tried by a French Court of Honour for the circumstances under which he got away from Enniskillen, and was acquitted by that tribunal of having been guilty of any breach of his parole."

The statements in the text here, we may observe, are supported by two pages of minute references to a list of authorities. The kind of narrative which we have cited is of the sort that we ought to expect from the historian of the Irish Brigades,—and how any one, with such a command over the sources of Irish history, could have selected matter so heavy and irrelevant as much in this volume, we cannot say, except on the principle adopted by Bentley in pronouncing on Bishop Warburton's first works:—"This man has an enormous appetite, but very bad digestion." What use is it to occupy three pages (265-7) with an account of Inchiquin Castle, from which the O'Quins were driven by the O'Briens? The archaeological details also interspersed through the volume are irrelevant,—and even the most important facts about the actual formation of the Brigades, we find out of place in the notes.

In no unfriendly spirit, we must urgently counsel this well-informed writer to pay more attention to the art of narration. Lucian's inimitable tract, or even the Abbé de Mably's 'Essay on the Manner of Writing History,' would give valuable hints as to choice of matter and method of arrangement. The reputation which Mr. O'Callaghan acquired by his edition of the '*Macaria Excidium*' is confirmed, but not further raised, by this work. He may, however, greatly improve in the next and concluding volume. In the mean time, we may recommend this work to cultivators of Irish history for its far-sought reading and for the curious lists of Irish books and pamphlets catalogued in its notes.

A Complete Treatise on Artificial Fish-Breeding: including the Reports on the subject made to the French Academy and the French Government; and Particulars of the Discovery as pursued in England. Translated and edited by W. H. Fry. New York, Appleton & Co.; London, Trübner & Co.

It is long since the apprentices of Gloucester used to insist on the observation of a clause

in their indentures which protected them from being compelled to eat salmon more than three times a week. Salmon and venison used also to be the too constantly repeated horror of household servants in Highland castles. Of late years, however, the salmon of the Severn have formed so rare a portion of the apprentices' bill of fare, and those of the Tay and the Tummel have been so scarce at the table of the "Sir Harrys" and "Lady Babs" of Blair Athol and Breadalbane, that the fish has become a thing to be devoutly longed for. Just in good time to give satisfaction to such longing, that learned Crichton, Dr. Boccius, has found the means whereby to make salmon plentiful, at 3d. per pound; and this at one end of a banquet, with pine-apples a penny a slice at the other, is enough to render ecstatic, not merely English provinces and Scottish highlands, but White-chapel and the Seven Dials.

The name of Dr. Boccius is the one most familiar to us in England as connected with the subject of Artificial Fish-breeding;—an art which is not confined in its application to the multiplying of the salmon alone. Several other "philosophers," some practical, some experimental, have directed their inquiries towards the important question of infinitely increasing this one species of food; and the great merit of Mr. Fry's book is, that it places before us a complete history of what has been effected in various countries towards the realization of a great projected benefit. May we be excused for remarking, by the way, that a book on fish, by Mr. Fry, is as appropriate, with regard to connexion of names, as a picture of the siege of Troy would be painted by Teniers!

On reading Mr. Fry's volume we are struck by one strange circumstance. The author, translator, or editor, is an American; and a great portion of his book consists of details of what has been done in France to further the more extended production of fish by artificial means: and yet neither does Mr. Fry himself appear to be aware that this very question seriously occupied the mind of Franklin; nor do the French authorities, whose Reports he translates, seem to remember that, at the end of the last century, all Paris was lively, for at least a week, with the idea of producing fish for entire France in the river which flows through the capital. This was the most singular idea of "consolidation" which has ever beset our amiable neighbours.

This double fact should not have been overlooked in a book which evidently aims at exhausting a subject, and which nearly succeeds in its object. Franklin's experiments were confined to the artificial breeding of herrings; and with these he stocked one of the New England rivers, by depositing in the water leaves covered with ova, and fecundated by milt.

Whether he borrowed the idea from Noël, (when Franklin was ambassador in Paris), or Noël from him, we cannot determine. We know, however, that Noël, in 1792, published a report, read by him before one of the learned Societies in Paris, wherein he stated that the herring was fond of fresh water; and he recommended the formation of artificial ponds supplied from the Seine, wherein herrings full of roes should be deposited. He further recommended that the fecundated ova found on the fishing-banks after the herrings there had spawned should be carefully brought away, and deposited in the artificial ponds near the Seine. The public received the Report with great favour; but the Government had not leisure to carry out its suggestions. The policy of the time furthered the destruction of men rather than the production of fish, and thousands of Frenchmen and tens of thousands of Austro-

Russians were then perishing in the defiles of the mountains of Switzerland.

While we are suggesting additional matter for Mr. Fry's second edition, we may as well add, that St. Patrick was the first man since the period of reckoning by "Anno Domini" who witnessed a successful experiment in the artificial breeding of fish. St. Patrick, like St. Augustine, had his weaknesses. The latter Saint, when a young man, prayed that Heaven would give him a chaste inclination—"by-and-by." So St. Patrick, in his early manhood, was detected on a fast-day with a plate of pork-chops in his hand. At the bidding of an angel, who encountered him, he dropped the precious provender into a tub of water, and straightway every chop was converted into a salmon-trout. The Irish have applied the lesson after a truly Irish—that is, a witty—fashion. They eat chops on fast-days, and call them St. Patrick's fish! As serious critics we feel bound to add, that we class this story with that of the chickens of Prague, mentioned in the 'Vetera Scripta' of Martene and Durand, which are said to have had human heads, male and female; and which, when fledged, took to the woods, bred there, and had pullets that were the pride of all Bohemian second courses!

Strype tells us that in his time the question of more extensive fish diet was pressed upon our very reluctant forefathers. In 1564, for instance, the Act was passed which not only ordered that the ancient fish-days should be observed, but (and this at the instigation of Cecil) that Wednesday should be added to those ancient days. As the two Universities and Winchester were exempted from observation of this Act, the people at large, "being very much addicted to flesh-meats," looked on the Act with great ill humour, notwithstanding its own assertion, that it was passed "for the great benefit that wise men apprehended to be by spreading much fish in the realm." A century and three quarters later, the English people had not yet acquired a general taste for fish, or for a vegetarian diet; and when Dr. Delany, the Dean of Downe, published in 1734 his tract, 'The Doctrine of Abstinence from Blood defended,' the meat-eaters were especially satirical against that renowned founder of an universal Peace Society.

Tastes, however, may be led, and we have now arrived at a time when a taste for fish, and therewith an endless supply of the article which taste so patronizes, is in the catalogue of things probable. When population is yearly increasing by large fractional parts of millions, it is comforting to know that there is one species of supply in the way of food which is without limit, and which, humanly speaking, can never fail.

The artificial breeding is not without its difficulties, of course. If it be difficult to preserve what we have, it is not less so, in some cases, to multiply production. Sea-fish have been known to perish by hundreds of thousands in seasons when rivers had been dried by long continued drought. It is conjectured that a mixture of fresh water in the sea is necessary for the existence or well-being of the fish, and this has not been lost sight of by the French artificial breeders, who believe, like Noël, that sea-fish may be gradually educated, if we may so speak, in artificial ponds, to exist without salt water, but not altogether without fresh. In Australia, indeed, there are some freshwater rivers which abound with salt-water fish, breeding and dwelling permanently therein; but Australia is an anomalous country,—witness its ripe pears, which are made of wood, and its cherries, the stones of which are not in the inside but on the outside of the fruit.

The 'Complete Treatise' which has elicited these remarks is not presumptuous in its title. It is, for practical, as distinct from literary, purposes, complete. It gives a history of what has been effected in the matter of the artificial breeding of fish in England, France, and some other countries. The process in all cases is much the same. The eggs are expressed from the female fish, and the water into which they are allowed to fall is spermized by pressing into it the fecundating milt of the male. This causes a change in the colour of the egg;—from transparent yellow to opaline—the eggs so fecundated are then deposited in a tin box, pierced with holes, on a gravel bed, over which a pure, shallow, but lively stream flows, and ensures the respiration of the embryo, as well as hinders the development of conservæ, "which will not be slow to catch and destroy the eggs, if the water be stagnant." The breeder has much to employ him in watching over these deposits; but the result of such employment may be seen in the following paragraph, relative to our countryman with a foreign name, Dr. Boccius.—

"In 1841 he worked in the streams belonging to Mr. Drummond, in the neighbourhood of Uxbridge, and he estimates at 120,000 the number of trout he there brought up. The following years he put in practice the same processes on the magnificent domain of the Duke of Devonshire, at Chatsworth; then for Mr. Gurnie, at Carshalton; and Mr. Hilbert, at Chalford; finally, the Anglers' Club put under his charge the important fishing-ground of Ansal-Magna, in the county of Hertford, and M. Boccius assured me that he had already artificially hatched there at least 2,000,000 trout. He has published a book upon his method of stocking streams, and it seems that a society is about to be formed, under the patronage of Sir H. Labouchere, with a view of attempting to stock the Thames with salmon."

We can wish, rather than dare to hope, that this attempt may be crowned with success. The professional breeders, however, speak with confidence as to the result.

Recollections of Literary Characters and Celebrated Places. By Mrs. Thomson. 2 vols. Bentley.

AN eye that observes all things, a memory from the treasury of which every association springs up naturally, tact in selecting facts and apporportioning details, a hand commanding a bright and graceful style:—these are gifts not within the call of every one who is willing to write an article on some historical old house, or to recall recollections of celebrated persons approached more or less nearly. That which Miss Mitford, and Lady Morgan, and Mrs. Jameson, and the writer of 'The Baltic Letters,' and Miss Howitt, have done so pleasantly, Mrs. Thomson effects heavily, and with apparent labour. Then, too, she has made her recollections seem additionally unreal by her ill-fancied device of masquerading in a middle-aged man's attire. After having been invited by a "Katharine" on the title-page, we are not satisfied, on arriving within the book, to find that we have to do with a nondescript in a substantial coat, old-fashioned waistcoat, thick shoes and leggings. This is as bad as the change passed on *Anne Page's* suitors! A portion of the contents of these volumes (how much is not told) has appeared already in the periodicals; and for this reason, as well as because of their quality, they must be dealt with cautiously. The book-makers would gain rather than lose by specifying in collections like this what is old and what is new.

The celebrated places treated by Mrs. Thomson are Ham House, Hampton Court, Holland House, Whitehall, Greenwich, Kenilworth, Ragland Castle, Basing House, Lathom House,

and Chartley Castle. In visiting the above-named mansions, our pilgrim treats us to suitable talk about the historical personages who have frequented them,—but descriptive power is wanting. Think, for instance, of a "prospect" (as the old landscape-engravers designated a view) of Ham House in which its wonderful old fir-trees are left out! But then, considerable space is devoted to the names and natures of the statesmen who formed "the Cabal," which any one interested in the subject could find in the History of England. Thus, too, while the celebrities of Hampton Court are industriously catalogued, an American, or German, or French reader, who wanted a picture of the Palace, and turned to Mrs. Thomson's pages in the hope of finding it, must turn away disappointed. Her middle-aged gentleman is more prolix than picturesque. One of the most favourable specimens of his manner may be extracted from the paper on Holland House.—

"Such are the western and northern divisions of Holland House; the east comprises the dressing-room of the late Lady Holland, and an ante-room full of valuable portraits and cabinets, with fourteen Japanese cases, containing a large and valuable collection of miniatures. Thence you may walk into a spacious sitting-room, the walls of which are of a bright rose colour. Of the various articles collected here, perhaps not the least interesting are the engravings from Byron's works, presented by the poet himself to Lady Holland. A tribute to Holland House and its host is recorded on the window of the dressing-room by John Hookham Frere. With a diamond he inscribed these words:—

May neither fire destroy, nor waste impair,
Nor time consume thee, till the twentieth heir;
May taste respect thee, and may fashion spare.

One great advantage crowns the attractions of this old mansion—its site, on a level, it is said, with the Stone Gallery of the dome of St. Paul's Cathedral. From the grounds a view over our southern Pennines, the Surrey Hills, may be enjoyed. Modern skill has improved the diversified situation. In 1769, Mr. Charles Hamilton, of Paine's Hill, a friend of Lord Holland's, laid out and planted the grounds. The curious oaks, scattered about them, were of his planting, as well as the cedars. And a still higher proof of his taste is a long green walk, formerly an open lane, which is now turfed and planted, and extends towards the Uxbridge Road. This beautiful glade was the favourite haunt of Mr. Fox, and was the last landscape he was destined to look upon and to enjoy. Two oriental planes, of great magnitude, guard its entrance. The gardens near the house are laid out in parterres, one of which represents a rosary of a circular form. Anon you come upon a fountain, then a column of granite, with a bust of Napoleon by Canova on the summit, with an inscription from Homer, which may be Englished thus:—

He is not dead, he breathes the air
In lands beyond the deep,
Some distant sea-girt island, where
Harsh men the hero keep.

At the end of this beautiful flower-garden stands an alcove, on an elevated terrace; and here we read two lines in honour of Samuel Rogers:—

Here Rogers sat, and here for ever dwell
To me those pleasures that he sings so well.

This effort came from the late Lord Holland, to which Luttrell has added some verses, about equal to those which are generally inserted in alcoves, or scrawled in albums. The homely characteristics of an orchard precede the approach to the French garden. In this, enclosed as it is with a hedge of hornbeam and box, is the nursery of the first dahlia plants. This flower, already partially neglected by floriculturists, but long at the zenith of public estimation, is of Spanish origin. The Americans had it, and it had been introduced to England, but not cultivated with success. In 1803 Lord Holland, when travelling in Spain, procured some seeds; and the plant, in time, bloomed, and was christened dahlia, from Andrew Dahl, a Swedish botanist."

We need not further follow Mrs. Thomson through her pilgrimages, having said enough to

convey our impression of the manner in which they are executed.

The "literary characters" treated by our authoress are rather a curious assemblage. The first is Dr. Maginn, and a not very successful attempt is made at the restoration of one who flung away his chances of fame more wantonly than most men of wit and scholarship have ever done. The second on Mrs. Thomson's list is Mrs. Montagu. We cannot think she is happy in her dealings with "*The Blue Queen*," whose sovereignty kept Johnson's in a certain check. So far from it, our authoress has left out some of the most marking characteristics of the Lady of Portman Square. With all Mrs. Montagu's munificence and magnificence, her goodness of heart, and her shrewdness of discernment, there was mixed up a conscious parade of supremacy, acknowledged and grumbled at as such by Johnson—a stately and condescending self-exaltation—which distinguished her among the Delany's, Portland's, Vesey's, Palmers, Moncktons, and other "wits" of her day.—Miss Burney's "*Daddy Crisp*" remembered having heard of her as a young woman, as having been "*trying for a grand manner*,"—Mrs. Thrale was uneasy until she had held out "the golden sceptre" of approval to the Author of "*Evelina*." It was she who vouchsafed to protect Shakespeare's reputation, at the period when it was low in the world of fashionable opinion. Such a well-assured, elaborate, formally brilliant, and courteous leader of talk and of taste, who weighed every word of her praise and every smile of her patronage, yet who withal dispersed her wealth bounteously and her esteem wisely, is not to be found in Mrs. Thomson's book. Her elderly gentleman manages Dr. Beattie better than this artificial, yet noble-spirited, woman.

In other of the chapters before us Mrs. Thomson's "celebrities" are mixed up salad-wise, and not very agreeably. One reminiscence, for instance, includes the "queen-like looking" Mrs. Olivia Serres, who is commemorated as having been "rouged, tall, fat, audacious,"—Mr. Charles Mills, the writer of some meritorious historical books,—and L. E. L. Surely, with regard to the last-named Lady, "*Requiescat*" might now be the motto. Mrs. Thomson's notice of the ill-starred poetess, at all events, though well-intentioned, is a painful mistake in point of taste. From personal recollection she has no new traits to offer, no new anecdotes to communicate:—what need, then, was there to add page to page, by way of reminding the world that Miss Landon, at the very outset of her career, became the subject of ill report? and that her subsequent life was spoiled and embittered by the criticisms of those who overlooked her genius and too harshly censured her imprudence? But this is not all. Though Mrs. Thomson has not a single additional fact to bring forward regarding the painful and mysterious close of Mrs. Maclean's life, yet she cannot let the subject alone, and so manages her disturbance of it, to leave on the minds of the reader painful insinuations touching the husband of the poetess, now beyond the power of reply. Mrs. Thomson alludes to the notices of the Macleans, which were extracted, in the *Athenæum* [No. 1331, from Mr. Cruickshank's "*Eighteen Years on the Gold Coast*," in order to establish "the happy terms on which she appeared to continue with her husband even so late as the very night before her death." Yet, after this, comes a "*nevertheless*," followed by six pages of mysterious hints and dark insinuations. These are now fruitless, because beyond the power of mortal justice to prove, or of mortal ingenuity to controvert. The grave is closed over the restless heart of L. E. L. One remark, however, may be made, which, we think, should

weigh with those who are disposed to receive a gloomy view of Mrs. Maclean's situation in married life, from any passages in her letters home, which breathed despondency, *nostalgia* and a sense of want of sympathy. Those who knew Miss Landon the best must be the most intimately aware that the saddest result of her life and its trials (just or unjust) was an impulsive insincerity of expression, in which she would play with her own feelings and opinions to startle or to move those of her companions. The letters, to which Mrs. Thomson adverts, may have been no more real than were those sallies of momentary audacity, or bitter defiance, or idle disregard of her own gifts, which all interested in Miss Landon knew how to translate and to forgive. Few have such an intense craving for sympathy as those who make the greatest parade of dispensing with its endearments; and the woman who had been hardened by bad experience of a hollow London *coterie* into a notion that it was necessary to wear all manner of seemings, to conceal killing care and grief of heart,

was hardly to be trusted in her correspondence to far-away friends, whether she dwelt upon the ecstasies or the disappointments of the moment.

We need not dwell on the recollections of Galt, Campbell, Mrs. Siddons, Wilkie, Chantrey, Allan Cunningham and Dr. Parr, which fill up Mrs. Thomson's volumes. They may be looked into by the reader of "every new book"; but they will hardly detain that enterprising individual long,—nor can we fancy that they will be referred to by any future historian of English letters or English society during the past half-century.

THE WAR.

Messrs. Colnaghi & Co. have this week added some fresh and very useful plates to their series of illustrations of the War. From this house we have *A Bird's-eye View of the Crimea*, in which we obtain the first glimpse of the real difficulties which our soldiers have had to encounter between Eupatoria and Balaclava, and a good idea of the strength of our position before Sebastopol. The sketch is slight; but it answers its purpose admirably.—*The View of Varna from Kafirli Tepeh* shows us the encampments of the Allies on the Turkish territory.—Two more plates and plans of the great action of the campaign complete a series which will be invaluable to the future historian of our times:—*The Battle of Alma from the Sea* is a spirited sketch, taken on the spot by Capt. Gordon; but the favourite of the two is the outline and plan—also called *The Battle of the Alma*—from the survey of the Master of the Spitfire. This last is official; and is, beyond all comparison, the best and most reliable plan of the fight which we have seen.

Mr. Wyld has issued a *Map of the Aland Isles*, with the position of the fortifications of Bomarsund duly marked; accompanied by a side-plan, showing the approaches of the Russian army of invasion in 1809. The same publisher has also issued a new *Plan of Sevastopol and its Environs*, with the Allies encamped on the heights and entrenched at Balaclava. Altogether, this map of Sebastopol claims to represent the latest intelligence from the Seat of War.

A Visit to the Seat of War in the North—(Chapman & Hall)—professes to be "translated from the German," by Herr Lascelles Wrexall. Who the German writer is we are not told. When did he visit the Baltic? Where did he publish his book? We could have wished for better credentials to the authenticity of this

volume than the title-page affords. The Preface is from the pen of Mr. Wrexall, who says,—“that numerous strictures have been passed upon the gallant Admirals, for not having destroyed the Russian strongholds in the North during the past season. To disprove these strictures, in our opinion as unjust as they are unmerited,—by a description of the many formidable obstacles, both natural and artificial, which an advancing foe will have to overcome in the Baltic and the adjoining seas,—is the principal object of this little book.”

Was it really a German traveller who undertook to “disprove the strictures” of the English people on their own Admirals? If so, how does it happen that, after saying “we end our visit to the seat of war,” he talks of “our gallant Charley”? We were not aware that the Germans claimed Sir Charles Napier as their countryman. But, whoever is answerable for the book—and whether the mystery hides a myth or not—this much is certain, that it might have been compiled at the British Museum quite as well and quite as usefully as by a genuine German visitor to the seat of war. There is no personal narrative whatever; no artistic sketching; no original observation. Small as the volume is, a great proportion of it consists of historical scraps, very much in the style of a Handbook. By the way, there is an allusion to Mr. Murray's Handbooks, expressed in a most familiar English style. To say the whole truth, the ‘Visit’ reads as if it had been “edited” by some one with a small collection of “Books on the War” close to his chair. “We must now turn,” “we will now quit,” “we now perceive that we are,”—remind us of nothing so strongly as of the laboratories where old French woodcuts are married to mortal prose, for sale by publishers with the educational instinct strong within them,—a process which is gaining ground, and produces no creditable fruits.

If, however, this be a translation of a real book, the German author must have been prompt with his publication. He alludes to the destruction of Bomarsund, although he does not fulfil the promise of the Preface as to the other fortresses. From the announcement that it was the “principal object” of the writer to show why “the Russian strongholds in the North” have not been destroyed during “the past season,” we are induced to expect a full, true and particular account of them; but, when we are nearly half through, three pages are occupied with Helsingfors, and still further on, seven pages with Cronstadt, while in neither case is there a fact that has not been repeated in newspaper paragraphs. All we are told of Revel goes directly against the assertion that “our Charley” ought not to have attacked it.

Reval is, at the present time, one of the principal stations of the Russian fleet, and as such is defended by immense casemated batteries, before which, in the centre of the sea, are the celebrated kettle-forts, mounting sixty-two guns. The town itself is surrounded by high walls, deep ditches, and strong bastions; it is also commanded by a castle situated on a height. Notwithstanding these fortifications, Revel was reduced to ashes in 1433; and as the more modern fortifications are adapted to a state of things in which the ‘screw’ was not taken into account, it may be presumed that the same success may attend the present means of assault at the disposal of the Allied fleets.”

The “principal object” of the writer (as he explains, not in his own words, but in his translator's) having been to show why the Baltic fortresses were not bombarded, it was rather forgetful to say that these “immense casemated batteries” might, with “the present means of assault at the disposal of the fleets,” have been “reduced to ashes,” as they were in 1433!

Are we wrong in putting our readers on their guard against this book? The title-page allows us to infer, distinctly that it is ‘A Visit to the

Seat of War,’ by a German writer, translated by Mr. Wrexall. If it be anything else, it is a discreditable publication. If, on the other hand, it be the work of an actual tourist, there was no necessity for an English version, since a topographical and historical summary, quite as useful, might be prepared by one who had never seen the Baltic.

Another work of similar parentage, we fancy, is Mr. Percy B. St. John's *Book of the War: the first Campaign; Gallipoli to Sebastopol*, from the Notes of a Naval Officer. (Ward & Co.)—The title here scarcely describes the work,—which is something more than a history of the advance from Gallipoli to Sebastopol; for it takes in the whole story of the war from the quarrel about the Holy Places downwards, and covers the whole area of its action from Uleaborg to Erzeroum. Newspapers, we think, have supplied Mr. St. John with his chief materials; but he may claim the merit of having told a story, which agitates all hearts, with vigour, clearness and dramatic point.

La Question d'Orient au Point de vue religieux (Bruxelles, Henri Samuel), by M. de Boune, discusses a question which has only a minor interest now that blood has been shed in the great struggle. The Alma has superseded controversy.

My Comrades and my Colours. By the Rev. Erskine Neale. (Tribner & Co.)—Here we have a choice collection of anecdotes of the deeds and daring of British soldiers,—we are told, from authentic sources. The volume is an interesting brochure, and peculiarly appropriate to the present moment. The anecdotes are not very new,—nor was this necessary or possible. Perhaps they are none the worse for having become matters of history.

Hellas: a Course of Lectures on the Home, History, Letters, and Arts of the Hellenes—[Hellas, &c.]. By Friedrich Jacobs. Edited, from the MS. of the Author, by G. F. Wüstemann. Berlin, Duncker; London, Williams & Norgate.

CLASSICAL readers of this title will not confound the name of the eminent Thuringian—editor of the *Anthology*—with that of the living author of ‘Horace and his Friends’ [ante, p. 179], who still flourishes in Lübeck. The reputation of Christian Frederic William Jacobs for critical learning is known wherever the ancient languages are studied. In Germany it was attested by the fact that on the death of Heyne in 1812, he was the first person invited to fill the place of that great critic,—who, it is said, had himself recommended Jacobs as his successor. This honourable offer was declined; but the diffidence which suggested the refusal was a new title to the esteem of his countrymen. By these he was admired not only for the depth of his philological knowledge, but also for his vivacity and eloquence as a lecturer. His academic discourses are described by those who heard them as singularly attractive:—and so graced by the charm of their delivery, that his editor, a former pupil, could apply to him that saying of Æschines (recorded by Valerius Maximus) to the Rhodians, on their admiring in his recital a speech by Demosthenes: “*Quid si, inquam, ipsum audissetis!*”

The life of this sound and ingenious scholar might be selected as one of the best examples of a class peculiar to Germany. It was an uninterrupted course, from early youth to age, of study and research; the fruits of which were the sole pleasures of a retired and frugal existence. But although devoted to ancient lore, Jacobs was no mere philologist or pedant; his serious labours were relieved by various productions

which entered with credit into the general literature of his time,—to the public concerns of which he was so far from indifferent, that on some occasions he took part as a popular writer in discussions of political interest. He was born in Gotha, in 1764, of an ancient family of the burgher class, more respectable than rich. The native bias showed itself in his earliest boyhood; and was fostered by his father,—himself in a learned profession. In the Gymnasium at Gotha, at Jena, under Griesbach and Schmitz, and lastly, at Göttingen, under Heyne, he made sure and rapid progress; but his great attainments were due to self-directed industry quite as much as to these eminent teachers. In his twenty-first year, he was made Professor in the Gymnasium at Gotha,—where, jointly with his colleagues, Manso and Schatz, he undertook that unlucky Appendix to Sulzer's Dictionary, which gained the author a niche in the ‘Xenien.’ † This essay of his youth was the only misadventure of his literary life. He had already begun a more prosperous career, as commentator on the classics, with Catullus and Euripides; and had assisted Heyne in the collation of MSS. for the edition of Homer. After some years of quiet progress in his studies, the retirement of Gotha was disturbed by the revolutionary war. His name having meanwhile become celebrated, he was now invited by the new King of Bavaria, Max Joseph, to a chair in the Lyceum, recently founded in Munich; and in 1807 proceeded thither. It was during his short residence in that capital that the lectures now published were prepared,—for the private instruction, and at the command, of the Crown Prince, afterwards King Louis. This was not the first time that the Professor had been so honoured; having been engaged in 1791-2 to deliver a course on German Literature to the son of his native sovereign, the Crown Prince of Gotha. Though favoured by the Court,—indeed, partly because of its favour,—Jacobs soon found his post in Munich untenable. The new institutes—the Lyceum and Academy of Sciences—were an eyesore to the natives; as the creations of a new era, which had dawned on the priest-ridden State after the death of Charles Theodore. Nearly all the professors were, like Jacobs, “foreigners,”—and, still worse, Protestants:—the “North Germans” were, accordingly, so worried and calumniated by their Bavarian colleagues, that Jacobs, after less than three years' stay, was glad to consult his peace and the urgent wishes of his own sovereign, by returning to Gotha; where, for the rest of his long life, he held the offices of Head Librarian and Curator of the Cabinet of Medals. Advantageous offers from other universities, besides Göttingen, were repeatedly addressed to him; but natural attachment, and a certain modesty peculiar to his character, always induced him to prefer quiet and a moderate fortune in his native town. His great critical performances are: editions of the *Anthology* ‡ (1813-17): of Achilles Tatius; and of Ælian. Of minor commentaries and prolusions the number is great; including the *Post-Homerica* (1793); notes to *Athenæus* (1809); the *Lectiones Venuinæ* (1828), which made an era in the illustration of Horace; and a review of the text of Stobæus. Of his Greek and Latin Manuals for beginners many editions have been

† Of these celebrated epigrams, which have been decorated with more pertinence than judgment, it is enough to say that the commotion and dismay which they caused in the hostile camp leave no room for modern cavil. To weapons pointed for the moment only, the sole essential is, to reach their point; and this the ‘Xenien’ did with victorious effect,—as those only who are ignorant of their history will deny. To dispraise them as possibly injurious for other times or places, is not only perverse, but preposterous.

‡ A good account of this edition will be found in Dr. William Smith's ‘Dictionary of Greek and Roman Mythology and Biography,’ under the head ‘*Planudes*.’

published.† Translations from the Anthology and from Demosthenes, and a variety of separate essays on classical subjects, must be added to the list of his works in this department. Several of his discourses on Greek and Latin antiquity, delivered on solemn public occasions, have, also, been preserved in the edition of his *Miscellanea*:—as a supplement to which, in 1840, the author, then in his seventy-sixth year, wrote an autobiography, entitled 'Personalien,' which gives an unpretending but lively sketch of the private and public life of a German scholar. His novels and narratives, as well as other German writings, mostly for the young, have found many readers, in certain classes; in virtue as well of their pleasing style as of the specific moral objects to which they are directed. In a general view of his literary career they are chiefly noticeable as proving that in him collation and verbal criticism were compatible with the power of agreeable writing. That he possessed this power in no common degree is indeed apparent in the volume of Lectures now before us.

The origin of this posthumous work has already been related. The entire course, as here published, was not, indeed, delivered to the royal pupil. It was interrupted, after a year's continuance, by the Austrian war, which called the Prince to the army,—and soon after his return the Professor quitted Munich. His usual habit, of preparing such discourses in writing beforehand, had not, of course, been neglected on the occasion for which these were required. At a later period, the text was completed from the point at which the lectures had ceased; and the MS., arranged for the press, was found among his literary remains. A few slight corrections only were required to adapt it for publication by Dr. Wüstemann; who dedicates it to Prof. Welcker, of Bonn,—himself an old friend of the author,—in a Preface, in which the qualities of the composition and the editor's piety towards his former teacher are becomingly expressed.

The aim of the work, as above described, defines its character; which is that of a general survey of essential features, principles, and facts, covering the whole field of Hellenic existence, without attempting particular detail in any of its provinces. After an introduction, describing the absolute importance and relative interest of Grecian culture, the lecturer proceeds to consider his subject under its several aspects, material, political and intellectual. The Geography is first delineated;—next, the Political History, down to the capture of Athens by Sulla;—the Poets, Historians, and Philosophers are then reviewed, with rapid but impressive sketches of their several merits and characteristics;—the Arts,—Architecture, Sculpture, Painting,—occupy the concluding section. Thus, within the compass of a single volume, the whole circle of remarkable objects included in the idea of Ancient Greece, is gradually traversed; and it would not be easy to point out another work in so accessible a form, comprehending an equally complete review of all that belongs to it,—not, indeed, sufficient for the demands of accurate learning, but well adapted to its design, of imparting a summary knowledge of the ground, and of fixing its main outlines in the mind with lively and just descriptions. Of the manner in which this is done an extract or two will give some notion.

On the victories at Salamis and Mycale the lecturer says:—

It would be defrauding the Greeks of their well-merited fame, to represent those who fought under Darius and Xerxes as utterly enervated, and more like women, indeed, than men. The period of fifty

years had not yet quite elapsed since Cyrus had inundated all Asia with his victorious armies; and those armies, who then were rudely clad in skins, content with water only, and sustained by the simplest food, could not have utterly lost their former energy within so short an interval. Under Cambyzes, little as that monarch may have been under the guidance of reason, the nation still was victorious; and Darius repeatedly led it to brilliant victories on nearly every side of his kingdom's frontier. What, then, was it that gave so decisive a superiority to the Hellenic people,—divided as it was, vexed with intestine discords, and even, if united, of inconsiderable strength? It was the predominance of moral force. It was the feeling of each man that he was fighting for wife and child, for the soil of his native land, for the graves of his fathers, for his domestic gods;—that he was contending with barbarians, who had shown, by their treatment of the Eretrian prisoners, what fate was reserved for those whom they might conquer;—it was, lastly, the incapacity of the foreign generals, and the scornful arrogance of the Persian nobles, which made them believe their own defeat an impossibility, and a victory over the Greeks mere child's play;—and the result was to render the measures of the Hellenes more effectual, and the dismay of the Persians, on their unexpected defeat, so incredibly destructive. Where insolence and levity stand on one side, manful resolve and trust in the good cause on the other, there the issue of victory cannot long remain undecided.

The portrait of Alcibiades, partly sketched in the following paragraph, is not flattering, but it is vividly drawn.—

Alcibiades, descended from the noble race of the Alkmaonidae, the son of Klinias, was the handsomest man of his day; his beauty, too, continued in full bloom throughout the whole period of his life: with this were united the rarest gifts of intellect and the most consummate gracefulness. He had the capacity of a great man, an irresistible eloquence, perceptions singularly just, and energy in action. He possessed all the virtues at will,—but all the vices, too, were his in an extreme degree. His sensuality was boundless: still more vehement was his vanity. His soul was not a great one. No noble principle of virtue ruled his energies;—they were, on the contrary, squandered in efforts which his vanity dictated. It was only at intervals, and for passing moments, that his spirit rose towards greatness; and he performed great deeds, without himself being a great man. His personal graces gave currency to his vices. His example corrupted the young; and the levity with which he regarded life or handled state affairs, infected others of the citizens, who had not his abilities to excuse them. The people began to act more and more under the influence of caprice; to pursue empty phantoms of greatness, to despise justice, and to waste their strength in noxious exertions. Perhaps no man has ever so long and so injuriously influenced his own time as Alcibiades. His personal qualities, his birth, his relation to Pericles, even in his early years threw over him a dazzling lustre, which he made brighter by his gallantry in battle and by the magic power of his delivery in the orator's tribune. The feeling of his own superiority never left him. With unfeigned audacity he always scorned the disasters that befel him; and extricated himself from them with the same supple address which served him to captivate all men, however dissimilar to each other. In Sparta he was the pattern of temperance; in Thrace, a drunkard; in Boeotia, he surpassed all rivals in athletic exercises; in Ionia, he was the most effeminate of mortals. Thus, like a Proteus, he would change his nature as often and to whatever shape he pleased,—but always with the sole desire of eclipsing all others, and of striking bystanders with amazement. Where the matter called for serious earnest, he could unite craft with activity,—he seemed to have forgotten all his wonted indulgences: the state-war,—glory,—entirely filled the soul of this ambitious youth.

The chapters on the Poets are perhaps the best part of the lectures: they are written with feeling and discrimination. We borrow from them one graceful page, describing Pindar's last moments.—

His life passed away as a mild star fades into a

cloud at night. Shortly before his death,—so the ancients have related,—in a dream there appeared to him Persephone, and reproached him that of all the gods he had neglected to sing of her alone. This, however, he should do when he came to her home. A few days later he fell asleep in a public gymnasium, in the arms of a boy named Theoxenos, whom he greatly loved; and when the attendants came, wishing to close the gymnasium, the child attempted in vain to waken him up. His dream had there been fulfilled. Not long afterwards,—so the story goes on to tell,—his shade appeared to an aged woman,—one of his kindred, who was wont to sing his odes,—and it sang to her a hymn in honour of Persephone, which on her waking she wrote down, and so has preserved for after times. It is also said that an Oracle of Apollo foretold his death. For as the Thebans were sending a mission to Delphi, Pindar commissioned them to ask of the god what was the highest and greatest good for man. To this the Pythia replied,—“He himself knows; if it be true that the song of Agamenes and Trophonios was written by him.” Now these two, builders of the Temple, had, as Pindar sings, after their work was completed, implored the god to bestow on them the best gift that could be granted to man; and this the god promised to give within seven days' time. But when these days were ended, they died. To which the Pythia added,—“He shall himself before long learn that this is so;”—and from hence he concluded that the end of his life was at hand.

It will be seen from these specimens that the work, summary though it be, is far from being merely a dry academic syllabus. It may, indeed, be read with pleasure solely for the sake of entertainment; while its value as an introduction to graver studies would be sufficiently guaranteed by the name of the author, without the further authority of an *imprimatur* from the editor, himself distinguished in the same province.

Na Motu; or, Reef-Rovings in the South Seas. A Narrative of Adventures at the Hawaiian, Georgian and Society Islands. By Edward T. Perkins. New York, Putney & Russell; London, Trübner & Co.

Byron's 'Island' and the 'Omoo' and 'Typee' of Mr. Herman Melville are the distinguished literary fruits of the sunny islands of the Polynesian Archipelago. They have done for these islands what 'Paul and Virginia' did for the Mauritius; or 'Tom Cringle's Log' for the West Indies; or Fenimore Cooper for the Prairies. Every place, sooner or later, finds its voice,—finds somebody to paint it to the eyes of cultivated, speculative Europe—to furnish a picture of it which, according to the skill of the artist, remains its "ideal" for generations more or less numerous. The literary man follows in the wake of the sailor, the trader, the missionary and the traveller—and embodies their labours in his own. Generally, he carries off their share of the fame, too. How many of the "reading public" have investigated the "authorities" from which the melodious Moore helped himself to the stuff out of which he wove the texture of 'Lalla Rookh'? Let a dozen respectable travellers be as minute as they please about what they have seen in Persia and Hindostan, and when the twelfth gentleman has finished his story, a piano shall open with—

Who has not heard of the Vale of Cashmere?—and the Singer remains the popular authority on the Orient field.

It is of importance, then, that our travelling be rightly written,—our intelligent traveller encouraged, and our bores who travel rebuked. For, not only will the artist or singer come, by-and-by, and make out of their materials a creation of his own, to be studied far and wide, but forms of life and races of men are disappearing out of existence, and portraits of them

† They are now used by various teachers in England.

must be procured for the museums and galleries of the civilized world. The Polynesian population, for instance, is on the wane—wearing out—as the Red Man is—as the whale is,—going the way of the dodo, and so many other things. It is highly necessary that the world should have information about the Polynesian islanders, and we cheerfully welcome Mr. Perkins's book—though Mr. Perkins is not a Byron, nor a St. Pierre, nor a Michael Scott, nor a Fenimore Cooper.

We shall do Mr. Perkins full justice, in saying that his book is intelligent, useful, good-natured, instructive—and that we have but two wishes with respect to it and its writer:—first, that he had not so frequently indulged in fine writing; secondly, that he had indulged in what Sydney Smith calls “a faint suspicion of his powers of humour.” These two objections are concerned only with questions of taste—and it is always a pity when a little bad taste injures the effect of a great deal of good sense.

Mr. Perkins is a shrewd Yankee—a medical man, it would appear—who has tried whaling, and cruised a good deal in the South Seas—with eyes open to American prospects in those regions, but not—we are bound to say—exclusively open to them. He divides his work into three parts:—the “Whale Ship,”—the “Hawaiian (or Sandwich) Islands,”—and the “Georgian and Society Islands.” We like the first of these parts the least; the subject is hackneyed, and Mr. Perkins's humour, as we have ventured to hint, is not his strong point. His account of the islands is both curious and valuable. Fortunately, he does not confine himself to attempting a poetic picture of the rich scenery, and the sunny, dreamy, languid island life. It is not given him to be the Anacreon of bread-fruit, palm-trees, and olive-coloured damsels with jasmine flowers in their hair;—and it is given him to be an intelligent delineator of the appearance and condition of the islands from the point of view of a solid traveller. Let us endeavour to select a passage or two illustrative of his qualities. Poor Cook, it seems, has not a becoming memorial,—as Mr. Perkins properly regrets.—

“At my request, he pointed out the cocoa-nut-tree that had been sawed off, and upon which was nailed a sheet of copper, with an inscription almost illegible, to the effect that ‘Near this spot fell the renowned circumnavigator, Captain James Cook,’ &c. It is a pity that some suitable testimonial has not been erected to the memory of this unfortunate voyager, whose life was devoted to the advancement of science. We also went down to the rock where he received the fatal stab while ordering the marines to cease firing. This has been sadly chipped away by devotees who have made a pilgrimage to Kealakekua. The name of Lono (Cook) is revered by Hawaiians, and they modestly attribute to themselves the causes that led to the fatal result. If there be no monument here to record his fame, his memory will ever be cherished in the hearts of his countrymen, and he will be remembered by all, as one whose achievements, though peaceful, were unqualifiedly great; and who, for accuracy of observation and extent of discovery in this ocean, stands unrivalled among cotemporaries or subsequent voyagers.”

The following is curious, and exhibits a mental condition which in these missionary days is happily leaving even Polynesia.—

“The transmigration of souls was once a popular tenet of the heathen. A ludicrous illustration of this occurred at Oahu many years ago. An old man had lost a relative which he conceived to have become metamorphosed into a wild cow, that seriously retarded the growth of his taro and sweet potatoes. Being out one day in the field, he discovered the object of his solicitude quietly feeding beyond his inclosure, and climbing over the fence, he proceeded reverently towards it, saying, ‘Much love to you!’

The cow raised her head, and returned a wild look for the salutation; but the other continued, and calling his deceased relative by name, said: ‘I’ve come to see you this morning. If you want anything, I’ll give it to you; but my bowels don’t feel right towards you when you come into my *pāda* (yard) and destroy my vegetables, because what you don’t eat you trample down.’ But the longer he discoursed the more belligerent was the attitude assumed by the supposed relative, who refused to be pacified, and with a sudden bellowing, made a headlong plunge, whereupon the old man threw down his *ōō* (a kind of spade), and beat a precipitate retreat for the wall, which he hardly cleared as the cow reached it. Then, without cherishing a vindictive feeling, he turned calmly around and said, ‘That was wrong, for I intended no harm, and you know how I love you.’ A parallel incident occurred during my stay at Honouliuli. A female, in a state of monomania, swam from the shore one night to a small rock which was barely disclosed at low water. This place is famous for sharks; although she could not be seen, her voice was heard amid the darkness, as she clung to the rock, calling for her deceased relatives, whom she now believed to be sharks, to assemble round her. She was relieved from her perilous situation by a canoe.”

Mr. Perkins got traces of the Author of ‘Omoo,’—which will interest admirers of a writer who is a little too fond of surrounding himself with a haze of mystery, though surely as well able as most people to bear the light of common day.—

“While sitting upon the bedstead, a thought suddenly occurred to me, suggested by my host’s occupation, the island, and his long residence upon it; I casually inquired whether he had ever heard of Omoo. At the sound of that word our down-east friend started, as if by magic, from his *tête-à-tête* with the native girl. ‘What!—Omoo! Hin, ha! I say, Chips, tell us all about the work-box and shavings, old boy. Well, now, didn’t he give it to us! Carpenter got his share. I don’t know what the devil has become of Shorty. Perhaps, though, you are Herman Melville, come to spy us out.’ I assured him to the contrary.—‘Are you really the person mentioned in that book?’ I inquired of the carpenter.—‘I am that; and I don’t thank Mr. Omoo for saying I was up to my—knees in New Zealand pine shavings, making a work-box; nor insinuating that that scamp of a Long Ghost offered to do my courting for me.’—‘O, the girl! Did you get her at last?’—‘Yes, indeed; and a good one she’s proved to me.’—I turned to have a view of the woman, who, by some intuitive perception, thinking herself the subject of our conversation, was looking up with inquiring glances. Whatever she might have been, her present appearance afforded no criterion for judging. Add ten years to the existence of a young Tahitian woman, and time will leave its indelible trace upon her features. At my request her husband inquired whether she recollected either of the persons mentioned. She could call to mind Long Ghost, who lived upon Mr. Bell’s plantation, but all recollection of the other had escaped her. Poor Mrs. Bell’s fate was tragical: the family having removed to the Navigator’s Islands, she was drowned in one of the streams of Upolu. Long Ghost led a free-and-easy life for some time, and afterwards took his departure. The carpenter was disposed to be vexed at the position he had been made to assume; but I soon convinced him that, although Mr. Melville had handled his subject familiarly, he had said nothing to his disparagement, and he finally concluded it was ‘a good joke after all.’”

There is an “Appendix” to the volume, to which readers who love substantial mental food may be referred for abundance of “useful information.” Mr. Perkins, like a wise general, keeps his heavier baggage in the rear. For cocoa-nut and bread-fruit banquets, groves of banana-trees, olive damsels swimming in the surf, green cane-fields, a peculiar way of cooking roast pig (which Lamb himself would have approved), canoe-houses, calabashes, the “red and juicy *ohia*,” snowy peaks, sunny valleys, and the like, the reader must consult the book: for all kinds of statistics, the Appendix. “The

incidents narrated are comprised,” says the author, “by the years ‘48 and ‘53.” Accordingly, the information has the merit of being fresh,—and the book will have much interest among scientific, political and philanthropic people. One important statement, interesting to all, stands out from the pages, with painful significance—“the rapid numerical decrease” of the people whom we are describing, civilizing, and converting with such energy!—“Nearly one-half have died off in twenty years,” is the report given in the Appendix of Hawaii. The author scarcely seems to doubt that the native Polynesians are fading out—hopelessly,—like the echoes of—

the songs of Toobanai,

When summer’s sun went down the coral bay.

The immortal epigram which Tacitus put into the mouth of Galgacus would apply, it seems, to European powers equally well from a Galgacus of Polynesia.

A Roll of the Household Expenses of Richard de Swinfield, Bishop of Hereford, during part of the Years 1289 and 1290. Edited by the Rev. John Webb. Printed for the Camden Society.

Documents relating to the Priory of Penwortham, and other Possessions in Lancashire, of the Abbey of Evesham. Edited by W. A. Hulton, Esq. Printed for the Chetham Society.

We have classed these volumes together, not only because both have reference to local ecclesiastical history, but for the curious and minute details which they supply of domestic life during the Middle Ages,—details which, as Mr. Webb remarks, “disclose more graphically than any studied narrative the character of an individual and the manners of his times.”

The Household Roll of Bishop Swinfield consists of ten small skins of parchment, about twenty-five feet long. These contain the Bishop’s daily expenditure from September the 30th, 1289, to July the 23rd, 1290, which is written inside the roll; but on the outer side are entered various payments for the dresses of the Bishop and his numerous attendants; for repairs, farming implements and stock; for various gifts and alms—indeed, all those miscellaneous disbursements which do not fall under the divisions of food for man and beast, and travelling expenses. We will make a few extracts from both these, which will supply the reader with traits, serving to fill up, in part, the picture of a wealthy and noble household very nearly 600 years ago.

We begin at the manor of Sugwas on a Friday. It is a fast-day, so herrings in abundance, salted eels and fresh eels, a large quantity of the smaller lamprey called lamperns, and a fresh salmon, “a gift,” form the “lenten” entertainment. We, however, find that wine and beer are allowed. The quantity of fish consumed is rather large, about 200 lamperns, 200 herrings, three strikes of eels and the salmon. The following day, Saturday, also seems to have been a fast. There is the same fish, with hake and salted conger; but on Sunday we find pork, mutton, two carcasses of beef, together with fowls, pigeons and larks. On the Monday much the same, with 800 eggs, and fourpence charged for mustard. Spices are given out on this day: saffron, ginger, pepper, galingale and cummin—of each a pound; and a yard of canvas is bought for bags to put them in. On Tuesday there is pork and mutton, fowls and pigeons; but on Wednesday lenten fare returns, when tench and “small fresh-water fish”—apparently purchased at a high price—seem to have offered some variety to the herrings and eels. On Thursday,

beef, mutton and pork, with partridges—doubtless for my lord's table—are the fare,—and then on Friday and Saturday we again return to the herrings and lampers. Such seems to have been the weekly diet, varied sometimes, on fast-days by a fresh conger or "large lampreys," and on feast-days by capons and geese, until the Feast of All Saints brought that delicacy so prized by our forefathers, venison. On this day the Bishop seems to have made a large entertainment. Four does, sixty-four fowls, with geese, partridges and wild fowl, together with "one calf," that cost twenty pence, and pork and mutton in proportion, are consumed at this grand festival. This amount of detail will serve for specimen of the whole.

The other volume supplies curious documents, though more strictly ecclesiastical than the former. Those relating to the Abbey of Evesham give an insight into the arrangements of a large monastic establishment. See what respect was paid to the Lord Abbot: no wonder the office was greatly coveted.—

"He is everywhere to be honoured with particular reverence, and all must obey him in all lawful things. As he passes through the cloister, or through any of the regular offices, except the dormitory, all shall stand up, and bow to him, while he passes. When it is necessary, a chaplain shall carry a lighted lantern before him wherever he walks, except in the dormitory. No one may walk abreast of him, except to mass. Wherever he may sit, no one shall presume to sit near him, unless by his order. If he bid any one sit, that person shall bow lowly, and then humbly take his seat, and it is to be observed that the Abbot's stall or seat shall be adorned with a quarellum, whether he be in pontificals or not. Whoever shall hand him anything, or receive anything from him, shall kiss his hand."

It was but right after this that it was enjoined on the Abbot to be "circumspect in his government, merciful and sober."

The following extract from the duty of the "hostiler" gives a favourable idea of conventual comfort.—

"The hostiler, who is deputed to receive strangers, must have these things ready in the guests' chamber, namely, beds, seats, tables, napkins, towels, saucers, dishes, spoons, fire-shovels, and other things of that kind. In the reception of guests, as the rule prescribes, all courtesy must be shown. If indeed a Bishop or Abbot or conventual Prior shall be guests, the sacrist for the time being shall find two waxlights to burn before them when they go to bed. But the cellarer must find fire and things of that kind. For other religious men, the hostiler shall find coal and candle, and provender for their horses according to the number allowed in the custom."

Evesham received a noble bequest for that time—the close of the fourteenth century—from the prior, Nicholas Hertford, of almost a hundred volumes of books. The list given here contains, in addition to the usual church books and works of schoolmen, Boethius and Priscian, two books on the seven liberal arts, a Description of the World, the Trojan War, the Life of Alexander, the Polichronicon, and better still, 'Bevis of Hampton,' 'Amys and Amylon,' the 'Mort d'Arthur,' and the 'San Greal.' The scribe who recorded this munificent gift emphasizes the usual prayer for the worthy priest's soul by a thrice repeated "Amen."

The respective Editors of these two volumes have added to their worth by much valuable information.

The Painters of Gallant Festivals—Watteau, Lancret, Pater, Boucher—[*Les Peintres, &c.*].

By M. Charles Blanc. Six Vignettes. Paris, Librairie Nouvelle.

A prettier and pleasanter little book than this could hardly be turned over in parlour-window, or be taken out into a garden alley by loiterer. Grace and pleasure are in its very

title,—which piques the ear like the first notes of some minuet or pavane, or the beginning of fairy tales, "*There was once a King and a Queen*," which (let it be ever so familiar) seems, so often as it is heard, to usher us into good company,—to "ring up the curtain" before some delicious piece of enchantment is disclosed to us.

M. Charles Blanc has run lightly through the incidents of the lives of four Festival painters: showing himself, it is true, neither exquisite in research nor complete in criticism; but pleasant, courtly, and unaffected.—Antoine Watteau, he reminds us, was born at Valenciennes in 1684, a town which may have had some renown for fancy-painting. Little Antoine was brought up to Paris by a scene-painter of some note, who had been summoned thither to paint scenery at the *Grand Opéra*. The boy, moreover, must have learnt some skill before he arrived in the French capital; since he was soon pounced upon by one Métayer, a picture-manufacturer, and who made himself master of the boy's labour at the price of three livres a week. This discerning Métayer, however, conceived young Watteau's strength to lie in devotional subjects, especially in repeating pictures of St. Nicholas, then a fashionable Saint in Paris. M. Blanc would have done kindly by his readers had he told them whether any authentic specimens of Watteau's saint-manufacture exist, and where they are to be seen. They must have some touches of those peculiarities which made the master subsequently so delightful, and which seem to have been inbred rather than acquired. Surely Watteau did not learn his Italian elegance of form and attitude—his Arcadian delicacy and brilliancy of colour—in the scene-room at the *Grand Opéra*. Yet there he is next to be found at work,—after a brief attempt to attach himself to one Gillot, "a painter of some merit." So far as we are enabled to call up the theatrical taste of the Regency, it was about as ridiculous, affected, and conventional as bad taste could be. Greek gods and Roman emperors sang and danced in *tonnelets*:—the *Loves* and *Graces* of Olympus were patched and powdered. Though Watteau may come no nearer to Nature in his figures than did the actors whom he had to provide with bowers and backgrounds, he is never, as they were, absurd when he means to be courtly.—Far from this, so charming is his art in its artificial propriety, that it may be said to have furnished a complement—rather than a contradiction—to Nature. Through what door this all-pervading spirit of beauty, derived from the usages, costumes, and traditions of the Italian *Commedia dell'Arte*, crept into the studio of the young scene and fan painter, we are not shown by M. Blanc so clearly as we could have wished. Nor has our author done full justice to Watteau's powers in landscape painting. He had command over other scenes than opera *Cytheras* or *Trianon Arcadias*,—as those who have hunted out his pictures attentively will bear us out in asserting. A landscape in the Berlin Gallery occurs to us at the moment of writing. The subject is a small lake or mere, with a delightfully composed horizon distance. In the foreground, trees, of which the greatest master of foliage might be proud, overshadow a dainty lady in a canary-coloured *sacque*. Lady and *sacque*, however, go for little in comparison with the air, the water, the firm touch of the verdure, and the soft, yet solid, brilliancy of tone, never exceeded by Cypor or Claude. Now, so far as we can make out, the natural experiences of Watteau cannot have been many; and seem rather to have consisted of *château* visits, with music parties by the fountain, and dances on the terrace, than of those rude solitary meetings

with Nature which fill the sketch-book and enrich the memory.

We have sufficiently indicated how remarkable was Watteau's originality, and how little he seems to have owed to schools or models, or to accepted canons of Art. He longed to perfect himself in Italy; but his success barred this chance from him; since the two pictures which he exhibited at the Louvre, previously to taking flight across the Alps, were found so excellent, that Lafosse arrested their painter with this flattering compliment:—"Why, my friend," said he, "what have you to seek in Italy? You know more than we do. It is not the road to the Alps which you must take:—but the road to the Academy!" Nor was the compliment of Lafosse merely idle talk; for, there and then—to the credit of the Academy—Watteau was elected Academician, and invested with the title, expressly invented for him, of "*Painter of Fêtes Galantes*."

From such a life, such a career, such a choice of subjects, and such a place of habitation as Watteau's, it might be fancied that the man would be found to be festive, elegantly-mannered, loving gay society and graceful talk. The magnificent genius of Rubens was, to some degree, reflected in his social habits and manner of living. But such was not the case with Watteau. He is described as suspicious, reserved and timid,—cold and embarrassed in his manners,—an uncomfortable friend,—a not very good-natured critic,—sparing of speech,—finding his chief pleasure in solitary reading,—and subject to great occasional depression of spirits. His bodily health, however, may have accounted for some of the above peculiarities; for he perished slowly, and died, of an affection of the lungs, at the age of thirty-seven. His last picture "was a scene from the '*Malade Imaginaire*,' which ended by the burial of the sick man in presence of the Faculty, ranged around the grave in garments of ceremony."

We should be led into disproportionate lengths were we to attempt, ever so slightly, to sketch the career and characteristics of Watteau's pupil and successor, Nicholas Lancret: a poorer painter, but, apparently, a pleasanter human being than his master. Again, we might find ourselves on the debateable ground which prudence bids us avoid, were we to offer many details concerning the fourth painter of the quartet here assembled: the licentious and fascinating Boucher. A general remark, however, may be made. Boucher has justly suffered for his libertinism and carelessness in being denied the credit due to the best of his productions. The nonsensical *tirade* fulminated against Boucher's pictures of children by Diderot, in his eagerness to preach up the virtues of Greuse as a painter-preacher, cannot awe us into forgetting how the loose and dissipated caterer for Pompadours and Du Barrys could sometimes rise to archness, grace and innocence in his infant groups. The critic is not on every occasion called to range the celebrities of Art,—not always sworn to tell why M. Auber fails to be a classical musician, and as such must not be enjoyed,—nor to prove why the melody of Moore, which hangs in the memory, has no business to hang there, because it is not Shakspearian poetry,—nor to maintain that Palladio and Perrault knew not how to build as Michael Angelo (not to speak of the great Gothic architects) did. Thus, there are days when,—besides admiring the *Loves* of Titian and the rose-fed cherubs of Rubens mounting the grand grey horse (in the Berlin Gallery), it may do neither principle nor practice harm if the connoisseur also admire some frolicsome group of *Amorets* by Boucher,—even though it was originally painted to decorate some harpsichord panel,

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or to keep watch above the door of some *boudoir*,—in which, besides the *petit souper*, there was served up more wit than it would be wholesome to remember.

What a leap did French taste in Art take from the indefensible Boucher to the Spartan David—Boucher's nephew, who had studied (we are told) in Boucher's atelier!—a leap as long as that betwixt Madame du Barry queening it at Luciennes and making "France" watch its own coffee while it boiled,—and Madame du Barry shrieking in the hands of a mob during the Reign of Terror.—But from this and other speculations we must turn away,—since a word remains to be said concerning the third of the painters of "*fêtes galantes*," here marshalled by M. Charles Blanc,—on whom we dwell because his name is comparatively little known on this side of the Channel.

We allude to John Baptist Pater, another man of Valenciennes, born there in 1695, and sent by Father Pater to Paris, in the hope that Watteau would encourage him and give him instructions. But Watteau (it is imagined under apprehensions of rivalry) was so caustic and unfriendly to his young townsman, that his welcome presently put Pater to the door. The chill and disappointment from such a reception may have impressed the young artist for life,—for it is certain (according to Gersaint, on whom M. Blanc has drawn for his facts) that a thirst for money, or rather dread of want, early possessed him, which seriously spoiled Pater's career. Haunted by the necessity of selling his pictures rather than of studying them, he drew, sketched, and painted early and late, hot or cold, summer or winter,—allowed himself no pleasure—no variety of observation—no relaxation,—as ceaseless in his work as the Wandering Jew in his walk,—little nice about its result, provided he could add a few crowns to the heap which was to stand betwixt his old age and misery. He died of the fever of spirit brought on by this mechanical slavery ere he had reached the prime of life. Perhaps his brightest moment was towards its close,—when Watteau, who was in a dying state at Nogent-sur-Marne, conscience-stricken (says Gersaint) by the remembrance of unkindness to a townsman, sent for Pater to complete a commission which he was himself too feeble to finish.

Though Pater in M. Blanc's Gallery of Festival Painters bears the Academic title created for Watteau, he was not, like Lancret and Boucher, elected an Academician. Indeed, so far as we know, his force lay specially in grotesque and humorous subjects, illustrations of Scarron's "*Roman Comique*," and the like,—by the vigour and spirit of which he proved himself (to quote our author) not an unworthy countryman of Teniers and Jan Steen—to be one of the last of the Flemings. But Pater's success and his reputation before and after death have been principally French. With regard to these, we shall draw on M. Blanc for a paragraph or two, by way of closing our notice.—

While Lancret [says our author], favourite of the nobility, was painting the great saloon of the King's Master of the Horse, Pater was throwing off wall panels for customers of the lawyer and burgher class. His works are so numerous and dispersed that it is impossible to give any list of them. In the ever-to-be-lamented days, when the police allowed traders to spread out their wares in the streets, I have often—on the bridges, on the quays, under the walls of the *Institut*—come upon *Paters*, with their shepherdesses smiling at me. * * Now-a-days, the curiosity-monger has a position,—is a man of education. The *Paters* which are to be found in the shops bear a higher price, and they will become still dearer. It is possible, no doubt, to have been a bad painter, and still to have been in fashion. * * But it is very seldom that a bad painter who has once

sunk in esteem becomes the vogue a second time, and a second time is cherished by amateurs. * * Pater has passed through the different stages of which we have been speaking. Gersaint gave him the honour of a detailed notice in his precious "Catalogue de L'Orangerie." He found ready purchasers,—so many, indeed, that, in spite of his habits of incessant labour, he could hardly satisfy them; he succeeded at last to the favour which had so long followed his master as a painter of conversation pieces and of *fêtes galantes*. At the L'Orangerie sale, which was directed by Gersaint, the thirty-six engravings of Marc-Antonio after Raphael, and with the address of *Salamanca*, sold at a lower price—who could believe it?—than the twelve engravings after Pater by different masters. D'Argenville took care not to forget him in the "Abrégé de la Vie des Peintres Français," where he speaks of Pater's taste in colour and his talents. But after the revolution begun by the great David, poor Pater fell into such discredit that people were ashamed of harbouring his *Scaramouches* and *Pantaloons* in their opera landscapes. * * And thus he was sent up to the garrets or into out-of-doors bad weather. This lasted for half a century. The day arrived when a reaction took place in favour of the painters of *Columbine* and *Columbine's* pleasure gardens. The first, I think, who attempted to reinstate the unfortunate Pater and some other masters of the eighteenth century was M. Saint, a miniature-painter and an enlightened amateur. He had formed a collection, the sale of which, on many grounds, amounted to an event in the world of Art. * * From that moment persons began to pay attention to the French school,—even to the masters who had marked its decay. M. Marcellie and others brought back to honour the charming Watteau and his scholars. From this moment, *Paters* were in request, and their price has risen. To-day his "Conversation pieces" will fetch as much as a thousand crowns, after having been sold for as little as fifteen francs! To return—it is not possible that an artist without talent shall come again to be considered as such in the estimation of amateurs, after having been treated as a dauber for some fifty years.

Ere we quit this little book, we ought to say that, for aught we know, it may be merely a reprint of four articles from "*L'Histoire des Peintres*,"—such caution being rendered necessary by the avowal in an advertisement prefixed, that the vignettes which adorn this book have done duty there.—If it be an excerpt, however, its subject will make it acceptable to many who have no desire to possess the more extensive and expensive work.

The Young Husband. By Mrs. Grey. 3 vols. Hurst & Blackett.

Mrs. Grey in her time has written some good novels, but they have all been more or less disfigured by lackadaisical sentimentality. In the present instance, she has given herself to this tendency without restraint; her book is written to a running accompaniment of sighs and sympathy, which would seriously impede the business of real life,—indeed, the world must have come to an end long since if people had "soliloquized with tearful eyes and clasped hands" at every tale of sorrow. The characters in this novel, in addition to the tears they shed, and are always ready to shed at a moment's notice, quote poetry by the page, and interrupt their strongest emotions to make long recitations, chiefly from Longfellow's poems. As a rule, the novels which are filled with this kind of "elegant extracts" are entirely foolish and helpless,—the author causing his memory to do the work of his own brain. Nothing but the fact of the book quoted from being almost unknown or generally inaccessible can make such a practice excusable.

The story is supposed to be narrated by an old, attached servant, who has nursed and brought up the chief *dramatis personæ*,—her auditor being a respectable maiden lady, who delivers tracts and assists the clergyman of the

place in the discharge of his duties. The heroine is represented as remarkably ugly and desperately in love with the hero, on the principle of spontaneous combustion, for she does not receive the smallest encouragement from Claude Lorraine, the hero. We are not very severe judges of the fair candidates for perfection who are set up in novels,—but Mrs. Grey departs too far from the usual traditions of what is becoming in heroines, when she makes Blanche not only desperately in love with Claude, but display it without the maidenly reserve which is an instinct even more than a principle. The only reason assigned is the magnetism of his *great personal beauty*, for with no other good quality is he endowed, being in all respects the most worthless young gentleman whose acquaintance we have made in prose, verse, or reality. Lovers and poets rave about the beauty of their mistresses; but women generally feel it a matter of delicacy to be more reticent, and do not often feel disposed to lay public emphasis on the personal attractions of their lovers. Blanche and Claude have been brought up playfellows, the love on her side and the aversion and tyranny on his began in the nursery; and whilst confined to their childhood, it is rather pretty and touching than otherwise, but when they grow older the case is altered. What can be said of the following passage, unless it be that Miss Blanche much needed to be put through a course of Miss Edgeworth and Mrs. Chapone, and other teachers of the three thousand feminine "punctualities."—

"Poor Blanche! her most partial friends could not but have acknowledged that she was at that time plain, in no common degree. Fifteen, the age to which she had nearly arrived, is not a becoming period to the best favoured, and Blanche's complexion was thick, her features heavy, and though rather tall her figure at this time was what I have heard called clumsy: even her fine eyes showed to less advantage or were powerless to redeem the other attributes of her face. Claude had not seen her for near three years, and I remember his look almost of disgust when his eyes turned upon Rose and Ethel upon her. The expression of shrinking coldness with which he received the warm embrace the still childish girl came forward to bestow upon her old playfellow," &c.

One of Miss Burney's heroines would have perished rather than place herself in such a situation. We are further told, that Claude "henceforth treated her with a kind of contemptuous negligence and disregard which Blanche never attempted to overpass," being keenly alive to the ill impression she had made on their first meeting. Blanche, however, goes on loving Claude, and Claude goes on his travels. An eccentric old gentleman who has taken a fancy to Blanche, and has seen how her heart is fixed on this handsome but hard-hearted young man, hits upon the bright expedient of enabling her to buy him! He makes his will, and leaves her a large fortune,—and to Claude he bequeaths three thousand a year, on condition that he marries Blanche before she is of age!

Blanche is in ecstasy at this arrangement; and when formally asked whether she prefers any one else, she starts to her feet with clasped hands, exclaiming—"Oh, mama, how can that be possible? But will Claude,—he so bright and beautiful, consent to be my husband?"—and she tells her guardian "that she has always loved Claude, and that it will be only too great a happiness to become his wife." Claude is accordingly written for by his mother, with orders to return home directly, where he will hear of something greatly to his advantage. This letter finds him at Florence, at the feet, and almost the fiancé, of a fair opera-singer, named Stella, who has made her appearance on the stage with a success such as is only to be found in novels or

in the case of Jenny Lind. Stella's mother, a grim, stately Englishwoman, who has set her heart upon her daughter's fame, refuses at first to encourage him; but as Stella declares that she cannot sing unless she is kept happy, the young people are sanctioned in their love-making. On receiving his mother's missive, he and Stella part with vows of everlasting constancy. At first, he refuses very stoutly to listen to his mother's persuasions to marry Blanche,—declaring that “he hates and detests her,” and that he is engaged to Stella. Mrs. Lorraine mildly remonstrates, and suggests their debts and embarrassments, which Claude's extravagance has aggravated. They are on a visit to Blanche, at her fine place in Scotland, where he does not in the least disguise his disgust to her by the most ordinary civility,—indeed, it is said “that he treated her with such coldness and marked avoidance,” that Blanche “was wretched to discover how impossible it was to gain Claude's love, whilst every day and hour passed in his bright presence made the fulfilment of Mr. Fordyce's will regarding him the object of the most passionate desire.”

When young heiresses will insist upon being married for their money, by men who “hate and detest them,” they richly deserve all the consequences; and such entire absence of generosity or delicacy deprives them of all claim to sympathy, or even toleration. Mrs. Grey, however, parades Blanche, with her selfish, indelicate passion for a handsome young man, as a touching and gentle victim: not one word is said in censure of the weakness and want of womanly self-control she displays throughout. The morality of modern English novels requires to be sharply looked into;—it has become false, morbid, and nonsensical. There is nothing more fatal to literature than the introduction of pinchbeck virtues and imitative fine sentiment, and in this respect Mrs. Grey is a great offender.

At last Mrs. Lorraine's plaintive worryings and Claude's own want of money bring him to tell Blanche that he will marry her,—which he does in the most ungracious manner, and without the smallest pretence of attachment:—he is gratefully accepted, and they are married with as little delay as possible. Of course, as soon as the mischief is irrevocable, Stella comes up to town and appears at the Opera with immense *éclat*. Claude is distracted, and Stella in despair;—Blanche suffers tortures of jealousy, but persecutes her husband with demonstrations of her affection. Claude being a young man of the weakest principle, equips a yacht, and carries off Stella, leaving his wife on the eve of her confinement; and they sail from one place to another, leading an imitation “rover's life” on a basis of wax-lights and luxuries from Fortnum & Mason's. For a while they are supremely happy; but at length Stella takes scruples of conscience. Here again we are told, “that looking on his beautiful face,” as he lay asleep, “the sense of guilt began to weaken and bewilder in her awakened soul.” After a little maudlin remorse, a storm comes on,—the yacht runs upon a rock, and Stella is drowned,—which event solves all Mrs. Grey's difficulties, and relieves the reader, who is treated to Hood's ‘Bridge of Sighs’ on the occasion. Claude goes home in a consumption, and finds that his wife has divorced him, and that he is cut off with a bare maintenance. Blanche obtains poetical justice: her husband sees her unexpectedly, and—falls in love with her! Blanche sees him at first with stoical composure; but relents, and goes to see him at his earnest request when she hears that he is dying. He repents all his wrongs,—Blanche very much repents the divorce; but he grows worse and

worse, and dies at last, after many pages of a sentimental death-bed repentance.

Habits and Men, with Remnants of Record touching the Makers of both. By Dr. Doran. Bentley.

A work so good as Dr. Doran's ‘Habits and Men’—so wide in its reading, so choice in its anecdote, so large in its appreciation of fine things,—is best reviewed by quotation. It were easy to prelude a strain of speculation:—but why? Here is the pleasantest of gossip at our hand: and why should we draw on those personal stores which may be required to make the notice of a duller book tolerable another day?

Let us pass at once to the pages of our author, and show how he discourses on ‘Habits and Men.’ The key-note is early struck:—“‘Tut!’ said St. Romuald, ‘filthy habits are the anchors by which holy hermits are kept fast in their cells; once let them dress well and smell nicely, and worldly people will invite them to their parties.’ Depend upon it, when Ethelreda left off her habits of cleanliness, she wickedly thought of seducing some St. Agnus to come and be her resident confessor! A better example was shown by that saintly sovereign, Jayme II. of Mayorca, who made ministers of his tailors, as George IV. made tailors of his ministers, who set those useful dignitaries to work in superb offices, wherein no profane person dared tread. On the garments made, no profane person dared lay a hand; the number of suits was seven, for the seven great festivals; and when these were completed, all the inhabitants were compelled to celebrate the event by a voluntary illumination. Certainly, Ethelreda did not sit for the original of Cowley's ‘Clad all in White,’ wherein he says:—

Fairest thing that shines below,
Why in this robe dost thou appear?
Wouldst thou a white most perfect show,
Thou must at all no garment wear:
Thou wilt seem much whiter so
Than winter when 'tis clad with snow.

But, altogether, Cowley cannot be said to dress his ladies well. He would banish all art, just as the nymphs in hoop-petticoats banished all nature. Herrick is the man, to my thinking, who has hit the happy medium, in his ‘Delight in Disorder’:—

A sweet disorder in the dress,
Kindles in clothes a playfulness;
A lawn about the shoulder thrown
Into a fine distraction;
An erring lace, which here and there
Intrudes the crimson stomacher;
A cuff neglectful, and thereby
Ribbons to flow confusedly;
A winning wave, deserving note,
In the tempestuous petticoat;
A careless shoe-string, in whose tie
I see a wild civility;
Do more bewitch me, than when art
Is too precise in every part.

Herrick was exquisitely taken by the ‘liquefaction,’ as he calls it, of his Julia's robes, and his very heart was rumpled by their ‘glittering vibration.’ He dresses her in the airy fashion which Moore followed when called upon to deck his Nora Creina:—

The airy robe I did behold,
As airy as the leaves of gold,
Which erring here and wandering there,
Pleased with transgression ev'rywhere:
Sometimes 'twould pant, and sigh, and heave,
As if to stir it scarce had leave;
But having got it, thereupon
'Twould make a brave expansion,
And pounced with stars, it shew'd to me
Like a celestial canopy.

Göthe, that lover of many ladies, never decks one wholly, but now and then he makes a gift interpreting his taste, as when Lamou remarks, in the ‘Laune des Verliebten’:

Die Rose seih' ich gern in einem schwarzen Haar.

The French poets put all their swains in tight gloves and loose principles; and their nymphs are as anxious about their dress, as though there were *sorites* in Tempe, and a *Longchamps* in Arcadia. Thus Chénier's Naïs bids Daphnis not to crease her veil, and, with a shrewd idea of the cost of a new frock, how snappishly does the pretty thing reply to the invitation to recline on the shady bank:—

Vois, cet humble gazon
Va souiller ma tunique!

How pure, compared or not compared with this calculating nymph, is the Madeline of Endymion Keats. The English poet undresses his young maiden with a ‘niceness’ that gives us as much right to look as Porphyro:—

Her vespers done,
Of all its wreathed pearls her hair she frees;
Unclasp her warmed jewels one by one;
Loosens her fragrant bodice; by degrees
Her rich attire creeps rustling to her knees:
Half-hidden, like a mermaid in seaweed,
Pensive awhile, she dreams awake.

It is clear that this lady, although belonging to a more artificial society than Naïs, thinks less of her dress and more of her principles. Not but that ladies have a fine eye for the snares by which they may either catch or be caught.”

An amusing chapter occurs later on, which is devoted to a vindication of the tailors out of the poets, ancient and modern. But we run elsewhere for our extracts. Here are some pleasant notes on the blouse and the wide-awake:—

“They were a costly people however, those Normans; and they not only ruined the Saxons, but themselves, by the extravagance of their dress, and the ever-varying fashions to which they bore an alacrity of allegiance. Some of our wealthiest men of Norman descent, or fancying themselves to be so, adopt in these days a fashion common enough in the period of the Norman Kings, wearing a plumed helm on parade for show, and a ‘wide-awake’ elsewhere for comfort. The Normans even took the venerated smock-frock of the Saxons, and modifying it a little, and lining it with fur for the winter, they wore it as a surcoat over their armour, and called it by the name of *bliaus*. Any gentleman therefore who wears a blouse and a wide-awake may fancy himself, if he please, as being attired like a Norman knight. * * Innocent IV. speaks of England as a ‘garden of delights,’ and a ‘truly inexhaustible fountain of riches.’ From this fountain his Holiness drank many a draught; and they who were compelled to supply it wished it might choke him. But Innocent made cheap compensation to England by conferring on it the signal honour of adopting its old national ‘wide-awake,’ and after dyeing it red, conferring it on his Cardinals. The scarlet wide-awake was first worn at the Council of Lyons, in 1245. The Cardinals did not exhibit their accustomed vigilance when they permitted the fashion of this covering to glide from that of the wide-awake into that of the ‘broad-brim’ of the Society of Friends.”

The treasury of the anecdotes of dress is particularly rich, as may be imagined. Here are a set of choice stories,—partly taken from the stage, and capable of being worked up into comedies on Ladies and Liveries. Dr. Doran is speaking of the tastes of the eighteenth century:—

“Some ladies took their footmen with them into their box at the play; others married actors, and their noble fathers declared they would have more willingly pardoned their daughters had they married lacqueys rather than players. A daughter of the Earl of Abington married Gallini the ballet-master, of whom George III. made a ‘Sir John’; and Lady Harriet Wentworth did actually commit the madness of marrying her footman,—a madness that had much method in it. This lady, the daughter of Lord Rockingham, transacted this matter in the most business-like way imaginable. She settled a hundred a year for life on her husband, but directed her whole fortune besides to pass to her children, should she have any; otherwise, to her own family. She moreover ‘provided for a separation, and ensured the same pin-money to Damon, in case they part.’ She gave away all her fine clothes, and surrendered her titles: ‘linen and gowns,’ she said, ‘were properest for a footman's wife;’ and she went to her husband's family in Ireland as plain Mrs. Henrietta Sturgeon. * * The Duchess of Douglas, in 1765, having lost a favourite footman rather suddenly in Paris, she had him embalmed, and went to England, with the body of ‘James’ tied on in front of her chaise. ‘A droll way of being chief mourner,’ says Walpole, who adds some droll things upon the English whom he encountered in journeying through France. When half a mile from Amiens, he met a coach and four

with an equipage of French, and a lady in peagreen and silver, a smart hat and feather, and two *suites*. 'My reason told me,' says the lively Horace, 'it was the Archbishop's concubine; but luckily my heart whispered that it was Lady Mary Coke. I jumped out of my chaise, fell on my knees, and said my first Ave Maria, gratia plena!' The esteem of the ladies for their liveried servants does not appear to have been in all cases reciprocal, if we may believe a circumstance which took place at Leicester House, the residence of the Prince of Wales, in 1743, when one of his Royal Highness's coachmen, who used to drive the maids of honour, was so sick of them, that he left his son three hundred pounds upon condition that he never married a maid of honour."

Dr. Doran delights to introduce his reader into the *boudoirs* of Beauty and the dressing-rooms of duchesses; he writes with a keen sense of the miseries of ceremonial toilets. Was ever lady so ill used as poor Marie Antoinette? Let our grave chronicler reply.—

"And what a cruel ceremony was the dressing of that same Queen! When Marie Antoinette, in the days of her cumbersome greatness, stood of a morning in the centre of her bedchamber, awaiting, after her bath, her first article of dress, it was presented to her, or rather it was passed over her royal shoulders by the 'dames d'honneur.' Perhaps, at the very moment, a princess of the blood entered the room (for French Queens both dressed and dined in public), the right of putting on the primal garment of her Majesty immediately devolved upon her, but it could not be yielded to her by the 'dame d'honneur,' the latter, arresting the *chemise de la Reine* as it was passing down the royal back, adroitly whipped it off, and, presenting it to the 'première dame,' that noble lady transferred it to the princess of the blood. Madame Campan had once to give it up to the Duchess of Orléans, who, solemnly taking the same, was on the point of throwing it over the Queen's head, when a scratching (it was contrary to etiquette to knock) was heard at the door of the room. Thereupon entered the Countess de Provence, and she being nearer to the throne than the lady of Orléans, the latter made over her office to the new-comer. In the meantime, the Queen stood like Venus as to covering, but shaking with cold, for it was mid-winter, and muttering 'what an odious nuisance!' The Countess de Provence entered on the mission which had fallen to her; and this she did so awkwardly, that she entirely demolished a head-dress which had taken three hours to build. The Queen beheld the devastation, and got warm by laughing outright."

From dressing to kissing. Kissing is, it seems, a fine old English custom. Dr. Doran, who is fond of foreign evidence on a domestic question, quotes the report of several learned pundits on this English habit, as the reader shall see.—

"Three foreign travellers in England have pleasantly remarked upon an old custom which would now be considered more honoured in the breach than the observance. The custom alluded to is that of kissing. Chalcondyles, the Greek, who visited our respected ancestors between four and five centuries ago, was highly surprised, delighted, and edified with this novel mode. He says of it:—'As for English females and children, their customs are liberal in the extreme. For instance, when a visitor calls at a friend's house, his first act is to kiss his friend's wife; he is then a duly installed guest. Persons meeting in the street follow the same custom, and no one sees anything improper in the action.' Nicander Nucius, another Greek traveller, of a century later, also adverts to this osculatory fashion. 'The English,' he says, 'manifest much simplicity and lack of jealousy in their habits and customs as regards females; for not only do members of the same family and household kiss them on the lips with complimentary salutations and enfolding of the arms round the waist, but even strangers when introduced follow the same mode; and it is one which does not appear to them in any degree unbecoming.' The third commentator is Erasmus, and it is astonishing how lively the Dutchman becomes when expatiating on this ticklish subject. Writing from England to Andrelinus in 1499, he says unctuously:—'They have a custom too which can never be sufficiently commended. On

your arrival, you are welcomed with kisses. On your departure you are sent off with kisses. If you return, the embraces are repeated. Do you receive a visit, your first entertainment is of kisses. Do your guests depart, you distribute kisses amongst them. Wherever you meet them they greet you with a kiss. In short, whichever way you turn, there is nothing but kissing. Ah! Faustus, if you had once tasted the tenderness, the fragrance of these kisses, you would wish to stay in England, not for a ten years' voyage, like Solon's, but as long as you lived.' I leave to the bachelors to pronounce upon the merits of this custom—which must have had its disadvantages too;—a qualified remark which I the more feel bound to make, as, were I to join in the ecstatic laudation of the grave Dutchman,—why, to use Hood's words, I have my fears about my ears, I'm not a single man!"

Are many of our readers aware that it is illegal in this country to wear any other buttons than brass buttons? Our author pertinently reminds us of the fact.—

"It is, by Acts of Parliament passed in three reigns—William III., Anne, and George I.,—perfectly illegal for tailor to make, or mortal man to wear, clothes with any other buttons appended thereto but buttons of brass. This law is in force for the benefit of the Birmingham makers; and it further enacts, not only that he who makes or sells garments with any but brass buttons thereto affixed, shall pay a penalty of forty shillings for every dozen, but that he shall not be able to recover the price he claims, if the wearer thinks proper to resist payment. Nor is the Act a dead letter. It is not many weeks since, that honest Mr. Shirley sued plain Mr. King for nine pounds sterling, due for a suit of clothes. King pleaded non-liability on the ground of an illegal transaction, the buttons on the garment supplied having been made of cloth, or bone covered with cloth, instead of gay and glittering brass, as the law directs. The judge allowed the plea; and the defendant having thus gained a double suit without cost, immediately proceeded against the defendant to recover his share of the forty shillings for every dozen buttons which the poor tailor had unwittingly supplied. A remarkable feature in the case was, that the judge who admitted the plea, the barrister who set it up, and the client who profited by it, were themselves all buttoned contrary to law!"

We have said that Dr. Doran's book shows a good deal of reading. It is also enriched with no little observation and philosophy. We have hitherto dealt with what our author has read; let us produce one illustration of what he has seen. The heroine of the story is no less a person than the Queen—in her childish days as Princess Victoria.—

"Except for a few days, Queen Victoria has not resided at Anne's favourite Kensington since her accession. In her early days, the then little princess,—clad so simply that it is wonderful the middle classes did not avail themselves of the example, and dress their darlings less tawdrily,—might be seen of a bright morning in the inclosure in front of the palace, her mother at her side. On one of these occasions I remember seeing a footman, after due instruction given, bringing out to the lively daughter of the Duke of Kent a doll most splendidly attired,—sufficiently so to pass for the *εἰδωλον* of an heiress, and captivate whole legions of male *pouppées*, all gold without, and sawdust within. The brilliant effigy, however, had no other effect upon the little princess but to put her in a passion. She stamped her little foot and shook her lustrous curls, and evidently the liveried Mercury had unwittingly disobeyed her bidding. He disappeared for a minute or two, but returned, bearing with him a very *torso* of a doll. A marine-store dealer would not have hung up such an image, even to denote that he dealt in stolen goods, and 'no questions asked.' But the unhappily deformed image was the lodestone of the youthful affections of the princess. She seized it with frantic delight, skipped with it over the grass, gambolled with it, laughed over it, and finally, in the very exuberance of joy, thrust it so suddenly up to the face of a short old lady, who was contemplating the scene from the low iron fence, that the stranger started back and knew not well what to make of it;

thereupon the maternal Mentor advanced, and something like an apology appeared to be offered, but this was done with such a shower of saucy 'curtsies,'—so droll, so rapid, so 'audacious,' and so full of hearty, innocent, uncontrollable fun,—that duchess, princess, old lady, and the few spectators of the scene, broke into as much laughter as *bienstance* would permit; and some of them, no doubt, 'exclaimed mentally,' as well-bred people do in novels, that there was a royal English girl, who had most unquestionably a heart and a will of her own,—and may God bless both!"

Have we not quoted enough of 'Habits and Men' to send our readers to the original? Some chapters of this book have already appeared in the *Gentleman's Magazine*,—a fact which should have been stated in the Preface to prevent mistakes,—but the substance of it, we believe, is new.

OUR LIBRARY TABLE.

The Native Races of the Russian Empire. By Dr. R. G. Latham. (Baillière.)—The native races of the Russian empire are separated by Dr. Latham into three great stocks,—the Ugrian, the Turk, and the Sarmatian. By "Ugrians" he means the people who use the Finn and its allied languages. The Slavonic and Lithuanian populations united form his "Sarmatian" race,—while his "Turks" are spread over the high plateau of Central Asia, down to the Icy Sea on one side and as far as Egypt on another. Again distributing these into nations and tribes, he examines, with patience and learning, the questions connected with their origin, their character, and their relations to the other families of mankind. Many of the details he has thus brought together are interesting, and the general result of his investigations will be valued as contributing to an important discussion. This we say because the volume is too full of Dr. Latham's peculiar views, too much based on hypothetical inferences, and too greatly at variance with theories that still find a large acceptance, to be characterized as an ethnographical account of the Russian empire. The author criticizes more than he describes, and his conjectures lead him forward with too much facility. The nomenclature he employs appears to us also, in some instances, arbitrary. For example, he rejects the word Tartar, or Tatar, the use of which he would limit as much as possible. But why? By European writers it has habitually been employed to designate those extensive tribes which range from the Himalayas to the Northern Ocean—Tunguses, Manchus, Mongols, and Turks,—and, whether it belonged at first to a section of Mongols, or was suggested by the Greek notion that these wanderers were of demoniac origin, it has been in vogue since the twelfth century, and no more convenient and comprehensive appellation seems likely to be invented. Dr. Latham admits that it is not easy to escape the name, which often starts up in the ethnographer's path,—and since it is impossible to discover its original import, it seems unreasonable to exclude it in its general sense which is simple, and to use it only in its particular application which is confused. *Ugrian, Turk, and Sarmatian* are words which, as Dr. Latham applies them, may provoke quite as much controversy. In fact, his "reconstruction of the original area of a stock" like the "Sarmatians" is a task so purely poetical that, as he allows, nine-tenths of his conclusions are inferences which may or may not be correct. However, this volume of the "Ethnographical Library" will find interested readers among those who make the diversities and dispersions of mankind their peculiar study, as well as among those whom the war has excited so far that they must read, learn, and inwardly digest all that relates, however indirectly, to Russia—the central sun of their ideas.

The Triad. By the Rev. W. Wiekenden, B.A. (Hall & Co.)—The Anglo-Circassian author of 'Felix Gilray' assures us that that tale has been "completely successful," and that the publication of the new work before us has been expedited in consequence. What can be said in the face of facts like these!—simply, that a public exists to which rant seems reason, and fustian feeling.

influences.—*The hitherto Unknown and Sure Remedy for Cholera*, from a MS. by the late Dr. Howard, whose melancholy madness and suicide we would assuredly not recall to recollection, were it not as a warning to those morbid persons who are ready to run after every quack "remedy" for the disease now in our cities,—a work by Mr. Tucker on *the Use of Vegetable and Mineral Acids in the Treatment, Preventive and Remedial, of Cholera*,—Dr. Barnes's *Clinical and Critical Contributions to Obstetric Science and Practice*, No. I. *On Uterine Polypus*,—a Report of the Proceedings of the Second Conference on the Subject of Juvenile Delinquency and Preventive and Reformatory Schools,—a sermon, calm and scholarly, on *Christianity viewed in some of its Leading Aspects*, by the Rev. A. L. R. Foote,—a volume of *Reflections upon Life and Death*, by a Dying Clergyman, in the manner of Hervey's "Meditations," but without the gorgeousness of that popular writer,—an interesting *Lecture on the Antiquities of the Anglo-Saxon Cemeteries of the Ages of Paganism*, by Thomas Wright, being a description and illustration of the Fauscett collection of antiquities,—a controversial appeal by Mr. John Fitzgerald, entitled *Christian Slaveholders disobedient to Christ; or, Ten Thousand Christians united to protest actively against the Sin of the Church in America, and to cease from consuming the Produce of Slave Labour*,—*The Preston Strike: an Inquiry into its Causes and Consequences*, by Henry Ashworth, being a contribution to the history of that social event from one who knows the subject on which he writes, who is anxious to tell the truth, but is, nevertheless, as a mill-owner, a party witness.

What, Where, and Who is Anti-Christ? by the Rev. H. H. Beamish,—*The Apocalypse Fulfilled; or, an Answer to 'Apocalyptic Sketches,'* by Dr. Cumming, by the Rev. S. P. Desprez,—*Sermons on the First Epistle to Peter*, by Dr. Kohlbrügge,—*Letters to the Working Classes on Important Subjects*, by One of their Number: *Letter First, Atheism Irrational*,—*The Mosaic Record in Harmony with the Geological*,—*Additional Cathedral: a Letter written at the request of a Member of the Cathedral Commission, on the Question of what existing Churches would be available as Cathedrals in case of the Erection of Additional Sees*, by G. G. Scott,—and *The Epistles of Paul the Apostle*, an original translation, with critical notes and introduction, by Dr. Turnbull, are all beyond our province, and must, therefore, be content with this announcement of publication.

LIST OF NEW BOOKS.

Birkbeck's Rural & Historical Gleanings from Eastern Europe, 7s. 6d.
 Birch Stuckey, by R. Phillips, 2nd edit. 8vo. 3s. 6d. cl.
 Chalmers's (Ed.) Select Works, Vol. 2, 8vo. 6s. cl.
 Chambers's Edu. Course, Aue's Elementary German Grammar, 2s.
 Child's Christian Year, new ed. 18mo. 1s. cl. swd.
 Clark's (Rev. J.) Outline of Theology, Vol. 1, 8vo. 10s. cl.
 Clinton's (H. F.) Literary Remains, post 8vo. 3s. 6d. cl.
 Compositor's Handbook, 8vo. 6s. cl.
 Consumptive Boy's Narrative, 2mo. 1s. cl.
 Coquerel's (A.) Protestantism in Paris, 18mo. 3s. 6d. cl.
 Corner's Little Plays, 'Children in the Wood,' square, 1s. swd.
 Cooper's (W.) Poetical Works, illus. 8vo. 5s. cl.
 Crab's (G.) English Synonyms Explained, 10th edit. 8vo. 12s. cl.
 Creed (The) & the Church, Summary of Christian Truth, &c. 3d. ed.
 Daniel's Great Period of 3,600 Days, 8vo. 7s. 6d. cl.
 Davidson's Treatise on Biblical Criticism, 3 vols. reduced to 18s.
 De Beauvoisin's Conjugation of French Verbs, 2nd edit. 8vo. 1s.
 Ferrier's (J. F.) Institutes of Metaphysics, 8vo. 10s. 6d. cl.
 Franklin's (Sir J.) Memoirs, with McClure's Despatches, 10s. 6d.
 Gerstaecker's Tales of the Desert and the Bush, trans. 8vo. 3s. 6d.
 Gleig's Series, 'Tate's Light and Heat,' 7s. 6d. cl. gilt.
 Goldsmith's Deserted Village, illus. 8vo. 7s. 6d. cl. gilt.
 Gould's (J.) Encyclopedia of Architecture, illus. 3d edit. 2s. 2s. cl.
 Hall's (N.) Follow Jesus, 32mo. 1s. cl.
 Hall's (Mrs. S. C.) Sketches of Irish Character, 5th edit. 8vo. 8s. cl.
 Hind's (J.) Principles and Practice of Arithmetic, 7th edit. 4s. 6d.
 Home Life in Russia, by a Russian Noble, 3 vols. post 8vo. 51s. cl.
 Homilist, Vol. 3, 8vo. 6s. 6d. cl.
 Huber's (Rev. H.) Homiletical Sermons, 12mo. 4s. cl.
 Jenner's (S.) Truth's Conflicts and Truth's Triumphs, 8vo. 10s. 6d.
 Killen's (Rev. J. M.) Our Friends in Heaven, 12mo. 4s. cl.
 Leaves from Diary of an Officer of the Guards, 8vo. 4s. cl.
 Livermore (A. A.) On Epistle of Paul to the Romans, 8vo. 4s. 6d.
 McCulloch's Dictionary, Geographical, Statistical, &c. new ed. 69s.
 Mackenzie's Treatise on Diseases of the Eye, 4th edit. revised, 30s.
 Newlands's (Rev. H.) Poetical Sermons on the Parables, &c. 8s. cl.
 Packer's Ecclesiastical Principles of Wesleyan Methodists, 10s. 6d.
 Pincock's (Rev. W. H.) Short Old Testament History, 18mo. 3s. cl.
 Jewell's (J. H.) Village Bridal, and other Poems, 12mo. 2s. 6d. cl.
 Leach's (G.) Complete Silent Book's Assistant, 2nd ed. 18mo. 2s. 6d.
 Rickards's (J. K.) Population and Capital, post 8vo. 6s. cl.
 Ritchie's Dynamical Theory of Formation of the Earth, 2nd ed. 10s.
 Robinson's (J. W.) Epistle of Paul to the Romans, 8vo. 4s. 6d.
 St. John's (J. A.) Philosophy at the Foot of the Cross, 8vo. 5s.
 Seiden's (J.) Table Talk, with Notes by Irving, 8vo. 3s. 6d. cl.
 Select Library of Fiction, (Olive), 12mo. 3s. 6d.
 Short Prayers on every Chapter of New Testament, 12mo. 3s. cl.
 Sir Roger de Coverley, by Spectator, illus. 2nd edit. 8vo. 10s. 6d.
 Tales and Illustrations, by C. E. 2nd series 8vo. 3s. 6d. cl.
 Thomas's (Rev. D.) Progress of Being, 8vo. 2s. 6d. cl.
 Thompson's (J.) Common Law Procedure Act, 1854, 12mo. 6s. 6d. cl.
 Time and Truth reconciling Moral and Religious World to Shakespeare, 18mo. 2s. 6d.
 Watson, On Topical Medication of Larynx, 8vo. 5s. cl.

What to Observe at the Bedside, 2nd edit. 8vo. 5s. cl.
 Wilberforce's Principles of Church Authority, 2nd edit. 8s. cl.
 Williams's Report on the Copper Smelter, 8vo. 1s. swd.
 Wolfe, The Messiah as predicted in Pentateuch and Psalms, 10s. 6d.

CORRECTION OF THE COMPASS IN IRON SHIPS.

THE importance of the Astronomer Royal's remarks on the 'Correction of the Compass in Iron Ships,' published in the *Athenæum* of October 28, can hardly be over-rated. Inapplicable as such structures may be for actual hostile encounter, their value as transports, as swift despatch boats, and as merchant vessels, is undisputed:—yet that value must depend, in some measure, on the compasses by which they are steered.

All seamen, and the majority of the public, are aware that the magnetic needle is considerably affected by the iron of a ship,—but they do not so generally realize in their minds the fact, that a common steering compass may be some points in error, owing to the vicinity of iron, and that, if such error be unheeded, the ship, with perhaps a thousand souls on board, may be steering a fatal course (as in the case of the *Birkenhead*), while all on board believe there is no cause for unusual watchfulness. To those who have not attended to the subject of magnetism it may be pardonable to observe, that the compass-needle is not only drawn towards the poles by the magnetic influence which affects it under any circumstances, but that the attraction of the iron in the ship is an active agent, drawing the needle more or less from the position it would have if free from any local influence besides that of ordinary terrestrial magnetism. This special attraction, now generally called deviation, is usually greatest when the ship's head is eastward or towards the west, and least when nearly in the magnetic meridian. Moreover, it varies as the ship heels, or careens over, because of the varying position and influence of the iron and the varying relative position of the compass needle which remains horizontal.

Admirable illustrations of these effects have been given frequently by Sir W. Snow Harris, Capt. W. Walker, and Dr. Scoresby, besides other well-known authorities.

As some, many indeed, of the iron ships have inconveniently large deviation errors of the compass, it is indispensable to guard against them in some special manner. Her Majesty's ships are "swung"—that is, they are turned round—so that the bearing of an object may be taken with the ship's head successively on the principal points of the compass, and a table of errors formed by which the courses afterwards steered are to be corrected until the ship is swung again or has changed her locality considerably. This method has been followed for many years—for more than a quarter of a century—sanctioned by those who were supposed by the Lords of the Admiralty to be the best judges of the subject, especially Col. Sabine. So decided has been this view of the question, that the Board of Trade is now issuing recommendations to merchant ships to avoid the other plan,—which shall now be described. This other method is a mechanical correction of the errors caused by the magnetic influence of iron in the ship herself, by means of magnets fixed near the compass. The high authority of the Astronomer Royal is given in favour of this manner of correction by magnets,—and is as decidedly expressed against the custom of Her Majesty's ships. There is no mistake on this subject. Both views are before the public in print. Both cannot be right. Which are practical seamen to adopt? The sooner the question is settled the better for all whose business is on the great waters, and for the improvement of navigation.

Respecting the process of "swinging" a ship, it may be observed that so much time and minuteness of detail as are now usually given are not necessary. Observations on a few well-chosen points of the compass are sufficient. From them a table or a diagram may be constructed. But the best time for swinging or turning a ship is when she is out of harbour with everything on board. A distant object may then be used as a mark, or transit bearings of known positions observed. While at sea the heavenly bodies, when not obscured, afford means of checking the compasses continually, especially (in this hemisphere) the pole star.

When a distant terrestrial object is visible, the deviation of the compass on any or every point may be quickly obtained by the difference between bearings with the ship in the direction which causes no deviation, and a bearing or bearings with the vessel placed otherwise. This is a simple method, though efficient. Alteration in the ship's local attraction or magnetism may take place from time to time; but, unless iron be moved near the compass, the position in which the ship herself acts on the needle, in the same direction as the general influence of terrestrial magnetism, remains nearly unchanged. A sailing vessel may often try one or two bearings in this manner without much inconvenience. A steamer may do so easily, as well as frequently.

It should never be thought safe to trust implicitly, or for a length of time, to any condition of magnetism. So subtle and variable an influence—subject to sudden or gradual change—whether from jarring blows, from vibration or from electrical action—ought always to be suspected, and therefore watched vigilantly. The Astronomer Royal expresses his opinion, that the sea does not cause such sudden blows as Dr. Scoresby refers to; but he will not be supported by nautical men in such a view. They who have felt the sudden shocks of heavy waves cannot be mistaken on that point.

Correcting Magnets—such as are recommended by Prof. Airy—are found to be very useful in ships employed within moderate limits of latitude, as in the North Atlantic and the Mediterranean; but they are always liable to uncertain change. A flash of lightning may destroy or reverse their polarity; yet the injury may be undiscovered till too late. In using magnets as correctors, it should be borne in mind that, if the ship's deviation is great, very powerful magnets must be employed to counteract it, or those used, if of inferior power, must be placed very near the compass; and then, when the ship heels much, for some time consecutively, the effect on the needle may be very much altered by being brought nearer to the magnet. The Astronomer Royal says, that "a quarter of an inch in the height of the compass may very greatly disturb the neutralizing influence of the magnets." When thus affected, the compass may indicate a bearing or course considerably different from that which it would show were the ship upright. Prof. Airy approves highly of Dr. Scoresby's experiments; yet their tendency, as stated to a large audience at Liverpool, was certainly to discredit the employment of the Correcting Magnets. In a surveying vessel, employed a quarter of a century ago, a neutral point was the station of the Principal or Standard Compass, at which point there was little or no effect of deviation visible, because there were balanced local attractions abaft, before, and on each side of the compass. The advantages of such a neutral point were suggested by the plan of Prof. Barlow, namely, the correcting plate, used by the lamented Captains Foster and Basil Hall. In all parts of a prolonged voyage round the world, the neutrality of that selected point remained unaltered, and its utility was undisputed.

In these remarks I have endeavoured to avoid such technical terms as are not familiar to general readers and all discussion of abstruse questions relative to induced or other kinds of magnetism. My sole object is to assist in drawing competent attention to a very important subject, immediately affecting life and property at sea.

I am, &c., ROBERT FITZROY.

Athenæum Club, Nov. 2.

It was only on Friday last (being from home) that I had an opportunity of seeing the article in the *Athenæum* of October 28, by Mr. Airy, in which my name repeatedly appears, "On the Correction of the Compass in Iron Ships." The elegance of the investigations of Mr. Airy on the magnetical condition of the "rainbow," having been known to me, and, I may add, fully appreciated by me from the time of the first publication of the results, it is no small satisfaction to me to have the opportunity thus given by that article, for the fair discussion of the principles and mode of working of

the method of compass-adjustment by permanent magnets, on which we, unfortunately, so greatly differ at present. The discussion will, I doubt not, be of much use in carrying forward the movement, which the case of the "Tayleur," deemed by Mr. Airy to have been unfortunately selected, has, I believe, most fortunately given rise to. Good, I am persuaded, has been already obtained in this most enterprising port from what has already been done, and still further good may be expected from a calm and candid discussion of the questions betwixt us.

At present, however, whilst from home, it is not in my power to go into a subject so important to commerce and humanity satisfactorily. But shortly I shall beg some space in your columns, in order to state the grounds on which I have arrived at conclusions so different from those stated in the article referred to; and to endeavour to establish the views of the case which so long I have been publicly urging, and which, if so established, must be held to possess a high degree of importance in their bearing on so great a national interest as the safety of the navigation of ships built of iron.

I am, &c.,
WILLIAM SCORESBY.
Liverpool, Nov. 8.

BRITISH MUSEUM AND THE PUBLISHERS.

As our experience of the mode in which Mr. Panizzi enforces the delivery of books to the British Museum differs somewhat from the description of your correspondent "J. H. P.," in the *Athenæum* of the 4th instant, we trust you will permit us to refer briefly to the nature of the action raised against us some time ago.

Premising that we have ever held it to be reasonable and expedient that publishers should gratuitously send their publications to the Museum, and that never having had the slightest intention of "evading" the law by which literary works are secured to that important institution, we have invariably done our best to comply with the requirements of the Act. But we need not tell you that despite the minutest precaution omissions will occasionally take place, and that from circumstances which may occur under the best management. Of the exculpatory character of the circumstances, so far as we are concerned, the public may judge.

"Every defaulter," says J. H. P., "has been warned before being summoned; most of those summoned have been defaulters of long standing, and to a very considerable extent; and as to the question of value, Mr. Panizzi and the Solicitor to the Trustees have repeatedly stated at the hearings before the Magistrates that books of small price have been purposely selected as the subject of information, in order that the penalties might fall as lightly as possible on the offenders."

We regret being obliged to state that in our case every one of these statements is more or less inaccurate. We received no "warning" whatever "before being summoned,"—we were not "defaulters of long standing" or "to a considerable extent,"—and "the books selected were not small in price."

We are Depositories for the Calvin Translation Society, the publications of which were, up to a certain time, supplied in a prescribed manner, to subscribers only. Several parties having requested permission to purchase selected volumes at an advanced price, the Secretary authorized us to sell such copies as might be applied for in this form. We admit frankly that this constituted publication; but publication not taking place in the ordinary way, it did not, in consequence, occur to us to send copies to the British Museum. We always place the Museum at the head of the *gratis* and review list; but no *gratis* or review copies of the Calvin books having been issued, the omission is simply accounted for. The first intimation of our transgression was an elaborate summons before the Sheriff for non-delivery of two volumes of the series which happened to have been printed before our firm was in existence, and which did not, and still do not, bear our imprint on the titles. We instantly sent to Mr. Panizzi not only the two volumes, but the whole series,

amounting to forty octavo volumes (value 15*l.*), some of them, the incomplete subjects, not being at the time published, in Mr. Panizzi's sense of the term. Mr. Panizzi held them to be undelivered because they had not been sent within three months after publication, and referred us to his law agents in Edinburgh. These gentlemen, it would appear, had three months before the date of summons sent two of their clerks to purchase the two volumes at our premises in order to form a peg for their action,—a ceremony wholly superfluous, as, had opportunity been afforded to us, we should at once have admitted publication as well as non-delivery. We made no appearance in Court, and judgment was allowed to pass in absence. A lengthened correspondence with Mr. Panizzi's legal advisers ensued, and after having made admissions that some local pamphlets, medical reprints, and new editions, amounting to about five per cent. of our entire publications, had not been delivered, and also having promised very humbly to be more mindful of our duty in future, we were allowed to go free for a payment, in the shape of expenses, of some 7*l.*

Permit us now to say one word as to the general question. The Library of the British Museum is the only national institute upheld by compulsory contributions from private traders. If the nation wishes casts, pictures, statues, subjects of manufacture, &c. &c. it pays for them; but it does not choose to pay for its books. As we have already said, we, in common with our brethren, do not object to this; but certainly if the State condescends to fill its book-shelves at the expense of ours, it should at least make its appropriations in a gracious manner.

Mr. Panizzi's powers are, with all deference, too omnipotent. The Universities are not permitted to prosecute unless within a limited period and with warning, and even in the Excise and Revenue Departments there comes a time when prescription favours the delinquent; but the British Parliament gives power to the Keeper of the British Museum to take us into court twenty years or three months after the offence, precisely as he lists—while, to crown all, the bookseller who purchases the remainder of a work (a very common transaction) is held liable for the non-delivery of its former publisher. If it be objected, that it would involve extra labour to Mr. Panizzi to look after dilatory publishers,—let him by all means have proper assistance. If a book is claimed within a short date after publication, compliance with the law is easy; but if it is not claimed for years after, the work may be out of print, "scarce," and very high priced, in which event the publisher will rather pay the penalty, and let Mr. Panizzi purchase for himself if he can.

We trust that some steps will be taken to obtain an alteration in the Act, and we mention our case as an incentive to activity, for no one can tell who may next be proceeded against.

We had the honour to be selected as the first parties for pains and penalties in Scotland, for reasons which to us are still mysterious, as, without preferring any claim to great punctuality, we are inclined to think that in the North there could have been found "defaulters of longer standing and of greater extent."

We are, &c.,
SUTHERLAND & KNOX.

Edinburgh, Nov. 6.

FOREIGN CORRESPONDENCE.

China—Province of Chekiang—A Chinese Fair.

THE eastern parts of the province of Chekiang, in which the islands of the Chusan archipelago and the great cities of Hangchow and Ningpo are included, is now pretty well known,—partly through my own researches, and partly through those of other travellers. The central and western parts of this fine province, however, have scarcely as yet been explored by foreigners, and therefore a short account of its inhabitants and productions, as observed by me during a visit this year, may prove of some interest. Having engaged a small boat at Ningpo to take me up to one of the sources of the river, which flows past

the walls of that city, I left late one evening with the first of the flood-tide. We sailed on until daylight next morning, when the ebb made strong against us, and obliged us to make our boat fast to the river's bank, and wait for the next flood. The country through which we had passed during the night was perfectly flat, and was one vast rice-field, with clumps of trees and villages scattered over it in all directions. Like all other parts of China, where the country is flat and fertile, this portion seemed to be densely populated. We were now no great distance from the hills which bound the south-west side of this extensive plain,—a plain some thirty miles from east to west, and twenty from north to south.

When the tide turned to run up we again got under way, and proceeded on our journey. In the afternoon we reached the hills; and as our little boat followed the winding course of the stream, the wide and fertile plain through which we had passed was shut out from our view. About four o'clock in the afternoon we reached a town named Ning-Kang-jou, beyond which the river is not navigable for boats of any size; and here I determined to remain for some days, and make excursions into the surrounding country. It so happened that I arrived on the eve of a fair, to be held next day in the little town in which I had taken up my quarters. As I walked through the streets in the evening of my arrival great preparations were evidently making for the business and gaieties of the following day. The shop-fronts were all decorated with lanterns; hawkers were arriving from all parts of the surrounding country, loaded with wares to tempt the holiday folks; and as two grand theatrical representations were to be given, one at each end of the town, on the banks of the little stream, workmen were busily employed in fitting up the stages and galleries,—the latter being intended for the accommodation of those who gave the play and their friends. Everything was going on in the most good-humoured way, and the people seemed delighted to see a foreigner amongst them, and were all perfectly civil and kind. I had many invitations to come and see the play next night; and the general impression seemed to be, that I had visited the place with the sole intention of seeing the fair.

Retiring early to rest, I was up next morning some time before the sun, and took my way into the country to the westward. Even at that early hour—4 A.M.—the country roads were lined with people pouring into the town. There were long trains of coolies, loaded with fruits and vegetables; there were hawkers, with their cakes and sweetmeats to tempt the young; while now and then passed a thrifty housewife, carrying a web of cotton cloth, which had been woven at home, and was now to be sold at the fair. More gaily dressed than any of these were small parties of ladies limping along on their small feet, each one having a long staff in her hand to steady her, and to help her along the mountain road. Behind each of these parties came an attendant coolie, carrying a basket of provisions, and any other little article which was required during the journey. On politely inquiring of the several parties of ladies where they were going to, they invariably replied in the language of the district "Ta-pa-Busa-la,"—we are going to worship Buddha. Some of the younger ones, particularly the good-looking, pretended to be vastly frightened as I passed them on the narrow road; but that this was only pretence, was clearly proved by the joyous ringing laugh which reached my ears after they had passed and before they were out of sight.

About eight o'clock I returned to the town, and took the principal temple on my way. The sight which presented itself here was a curious and striking one. Near the doors were numerous vendors of candles and joss-sticks, who were eagerly pressing the devotees to buy; so eager were they, indeed, that I observed them in several instances actually lay hold of the people as they passed; and strange to say, this rather rough mode of getting customers was frequently successful. Crowds of people were going in and coming out of the temple exactly like bees in a hive on a fine summer's day. Some halted a few moments to buy

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their candles and incense from the dealers already noticed; while others seemed to prefer purchasing from the priests in the temple. Nor were the vendors confined to those who sold things used only in the worship of Buddha. Some had stalls of cakes and sweetmeats; others had warm and cold tea, snuff bottles, fans, and a hundred other fancy articles which it is needless to enumerate. Doctors were there who could cure all diseases; and fortune-tellers, too, seemed to have a liberal share of patronage from a liberal and enlightened public. In front of the altars other scenes were being acted. Here the devotees—by far the largest portion being females—were prostrating themselves many times before the Gods; and each one, as she arose from her knees, hastened to light some candles and incense, and place these upon the altar, then returning to the front, the prostrations were again repeated, and then the place was given up to another, who repeated the same solemn farce. And so they went on during the whole of that day,—on which many thousands of people must have paid their vows at these heathen altars.

I may here mention in passing, that I picked up two articles at this place of considerable interest to antiquaries in Europe. One was a small porcelain bottle, exactly similar in size, form, and colouring to those found in ancient Egyptian tombs. The characters on one side are also identical, and are a quotation from one of the Chinese poets—"Only in the midst of this mountain." The other article I allude to is a small porcelain seal, evidently from the ware very ancient, and identical with those said to have been found of late years in the bogs of Ireland. These facts prove, I think, beyond all doubt the origin of these bottles and seals found in Egypt and in Ireland; but how they got there is a very different question.

The streets of the town were now crowded with people; and the whole scene reminded me of a fair in a country town in England. In addition to the usual articles in the shops, and an unusual supply of fruits and vegetables, there was a large assortment of other things which seemed to be exposed in quantity only on a fair-day. Native cotton cloths, woven by handlooms in the country, was abundant,—mats made from a species of Juncus, and generally used for sleeping upon,—clothes of all kinds, both new and second-hand,—porcelain and wooden vessels of various sorts,—toys, cakes, sweetmeats, and all the common accompaniments of an English fair. Various textile fibres of interest were abundant, being produced in large quantities in the district. Amongst these, and the chief, were the following:—hemp, jute, China grass (so-called)—being the bark of *Urtica nivea*—and the Juncus already noticed.

In the afternoon the play began, and attracted its thousands of happy spectators. As already stated, the subscribers, or those who gave the play, had a raised platform, placed about twenty yards from the front of the stage for themselves and their friends. The public occupied the ground on the front and sides of the stage, and to them the whole was free as their mountain air,—each man, however poor, had as good a right to be there as his neighbour. And it is the same all over China:—the actors are paid by the rich, and the poor are not excluded from participating in the enjoyments of the stage. The actors were gaily dressed in the ancient costume of the country; and judging from the intense interest and boisterous mirth of a numerous audience, they performed their parts to the entire satisfaction of their patrons and the public.

It was my intention at the commencement of this article to have given you an account of the natural productions of this part of the country, and of my journey further to the westward; but this must be deferred until I write to you again. You will observe I have not said one word about the rebellion; and did one not know for certain that it was raging not a hundred miles distant from the scene I have been describing, there was nothing to indicate anything else than peace and contentment. The country was well cultivated, the people happy, and oppression and want apparently unknown.

R. F.

OUR WEEKLY GOSSIP.

A gathering of London and Oxford celebrities took place on Saturday last, at the instance of Mr. Spiers, Mayor of Oxford. The occasion was, the opening to public inspection of the various plans, sent in by our leading architects, for that New Museum, which is to aid in popularizing science at the University. A large sum of money has been voted by the University—a subscription has been opened—and a site has been secured, in the meadow beyond Wadham and Trinity Gardens, for the proposed edifice. In the New Museum it is intended to collect the scattered treasures of the University—the Natural History and Antiquities from the Ashmolean, for example—so as to allow of a scientific sequence and classification of the several specimens, instead of John Bradshaw's hat lying next to a Dodo skeleton and Aubrey's MSS. being hustled against the bones of a Mastodon. Dinners, soirées, breakfasts, luncheons and lionizing occupied no small portion of the time very pleasantly spent in Oxford by the visitors from London during the three days of their sojourn at the seat of learning. Part of a day was given to a survey of the plans and drawings of the architects,—and, as the Committee of Selection invite all opinions, we are only fulfilling a duty in offering the remarks which will be found in our department of Fine Arts.

An advertisement in our columns of last week informs us that Southey's son-in-law, the Rev. J. W. Warter, is preparing for the press a collection of the Poet's correspondence. Persons having letters of interest are requested to allow them to be used for the proposed work.

The sale of the library of the late Mr. J. C. King is announced for next week:—a library comprising "many of the best editions of the Greek and Latin Classics, first editions of the works of Early English Poets, illustrations of the drama, voyages and travels, and capital books in the general branches of literature."

We hear that it is at length positively determined that the State Papers shall be removed from their present custody, and deposited in the new Record Offices. After the manner in which the impropriety of this arrangement has been shown, and the policy of placing these documents where their counterparts are already arranged and accessible—namely, in the British Museum—has been urged, perseverance in the scheme of placing them under the charge of Her Majesty's Keeper of Records looks like a deliberate refusal to attend to the expressed wishes of literary men. Surely Her Majesty's Government cannot be ignorant of what has been so often proved—namely, that when it was determined to publish the collection of State Papers, it was found necessary to get nearly one-half of the materials for the eleven volumes from the collections at the British Museum:—a fact which establishes the propriety of the transfer to that establishment of the Documents now proposed to be sent to the Record Offices. We may add, that rumour is in circulation, that the amount of papers forwarding to the Record Office from all the different public departments is such, that the new buildings will not be sufficient to contain them.

The public have a last duty to perform towards Franklin and his Companions. These gallant men went out into the icy seas to do our bidding—to resolve the problem of centuries: they did not return, and the country sought for them long and hopefully. But even hope at last died out. They have perished now officially, and even to the affections. Their names are no longer on the rolls of the Admiralty,—and their families and friends are now wearing sable. Time has come when the nation may assume its loss. Time, then, has come for a permanent record of this brave and melancholy drama. Our Arctic Explorers should now have their monument. Bellot has his memorial at Greenwich; on the same site—the centre of England's naval glories—should arise a public monument to Franklin and his Companions. Public bounty gave the funds for one:—the same public bounty would not withhold the funds for a second.

Many lawyers believe that the late decision of

the House of Lords on the subject of Copyright was contrary to sound law; but this opinion does not help the sufferers. A few weeks ago we drew attention to a more pronounced legal opinion—according to which the recent decision has not changed the position of the alien holder of copyright in this country, and, consequently, has not unsettled the title of the English publisher to his copyright in works already purchased from the original writers. We do not pretend to judge the value of this opinion:—our duty is done when we have made the reprinters aware that it exists. If it be a sound legal opinion, the reprinters of copyright works are placing themselves in a very awkward position. Meanwhile, a report is gaining ground that some of the original holders of American copyrights are departing from their bargains with the writers under the supposed sanction of the House of Lords. On this subject Mr. Bentley sends us the following note and inclosure from Mr. Prescott:—

"Sir,—As it has been asserted that Mr. Prescott has no interest in the editions of his historical works published by me, I beg to forward you a copy of a note I received a few days since from Mr. Prescott, in answer to a letter from me, which establishes that fact. Will you do me the kindness to give publicity to this note in the *Athenæum*? and so oblige yours, &c.,
RICHARD BENTLEY."

"New Burlington Street, Nov. 3, 1854."

"Boston, Oct. 16, 1854."

"My dear Sir,—In answer to your note, I am happy to state, that I have the same interest in the editions of my works, published by you, that I had before the late decision of the House of Lords. Very truly, &c., WM. H. PRESCOTT."

"R. Bentley, Esq."

—The question is one likely to increase in vexation. Last advices from America yield little hope of an immediate settlement of the copyright treaties; for the Pirate interest is immensely strong in the present Government. Private letters from the United States speak very despondingly on the subject. One of the most eminent of American authors writes,—“As to the International Copyright Treaty, I regret to say that there is not the slightest prospect of one between this country [America] and England.” The writer adds:—“I form this opinion, not merely from a general knowledge of the circumstances, but also from conversations with Members of the United States Senate, who are acquainted with the opinions on that subject which prevail in that body.”—This is very melancholy.

Mr. B. Oliveira has placed 50*l.* at the disposal of the Council of the Royal Society, with a promise to contribute the same amount during this year and the two ensuing years, on the understanding that these liberal donations for the advancement of science are to be devoted to the construction of an apparatus for recording photographically the daily appearance of the solar spots according to a plan suggested by Sir John Herschel.

The Council of the Royal Society have awarded one of the Royal Medals to Dr. Hofmann, for his researches in organic chemistry, and the second Royal Medal to Dr. Hooker, for his researches in various branches of science, especially in botany, as naturalist of the Antarctic Expedition of Sir James Ross, and in an Expedition to the Eastern Part of the Himalaya Range. The Copley Medal has been awarded to Prof. Müller, of Berlin, for his important contributions to different branches of physiology and comparative anatomy.

We hear from France that during the month of September the Abbé Cochet continued his exploration of the Frankish Cemeteries at Envermen with great success. About fifty graves were opened,—a great part of which bore traces of having been opened at a remote period in search of objects of value. Among the articles found were about forty urns, four glass vessels of different forms, six battle-axes (one of which was of a very unusual form), the remains of three shields, two large broad swords in wooden sheaths covered with leather, four sabres or scramasaxes, about eighteen knives, which seemed generally to have been fastened to the girdle by a small bronze buckle; about thirty buckles of different forms, some more or less ornamented; a dozen spear-heads, a gold ring set with a garnet, a beautifully-ornamented ear-pendant also of gold, and no less than four of the small

buckets which are so often found in the Saxon cemeteries in England. There were also found two pateras of bronze, a large dish of the same material, and the remains of a very elegant coffer, or small box, of thick wood, strengthened with bronze, and with a lock.

Archæology seems to be making great progress in France at the present time. By an *arrêté* of the Minister of Public Instruction, dated Oct. 11, M. Léon Renier is charged with the publication, at the expense of the Government, of a complete collection of the Roman inscriptions found in Gaul, to form a bulky quarto volume. It is to appear in three divisions: 1. The Inscriptions in the Maritime Alps; 2. The Inscriptions of Gallia Narbonensis; and 3, those of the three provinces of the Lyonnaise, Aquitaine, and Belgic Gaul. The editor, M. Léon Renier, is commissioned by the Government to travel over the different provinces of France for the purpose of collecting the inscriptions which are inedited, and of comparing and correcting those which have been printed before, in every case where the originals are preserved.

It seems agreed that, since the last war, the arts of destruction have improved,—thanks to Minié rifles, Lancaster guns, and improvements in the manufacture of projectiles. It appears, also, as if up to this point the courtesies of humanity had been recognized more punctiliously than formerly:—may we not record an earnest hope that this sign of advanced civilization may not be wholly trodden out in blood and mire (as it were), should the passions of the combatants become exasperated in the strife?—The above subjects, however, belong to military authorities and to moralists. As literary observers, we have been much struck by another evidence of progress, which the encounters of the last few months have brought to light:—we allude to the interest and the excellence of the news from the field of battle—not to the tidings conveyed by official despatches—not to the professionally clever accounts communicated to our political journals by their "own correspondents"—but to the letters written home to Welsh farms, and Manchester alleys, and Highland hillsides, by those whose hands are doing the work contrived by the heads of their leaders—the common soldiers. It may be doubted whether any better record, of similar origin and similar value, has ever been laid before the public. Whether as illustrating the manly courage, the unaffected humanity, or the ready observation of the writers, it is remarkable. Never has the distinction betwixt those who put pen to paper because they have something to tell and those who do so merely to make a book been more clearly illustrated. These letters should be collected;—and such a collection should hold an honoured place in the library of every Englishman, whatever his degree. Might it not be commenced at once, and carried out so as not merely to do honour to the men of the English army, but to furnish a contribution to the fund which, it is to be feared, will presently be so urgently wanted?

The medical profession in London has recently had withdrawn from its ranks by death two of its most successful practitioners.—Dr. Golding Bird and Dr. James Reid. Dr. Golding Bird was a remarkable instance of success in the department of the medical profession which he practised. It is said that physicians do not earn their bread till they have lost their teeth to bite it. For many years Dr. Bird had a large practice, and we are surprised to learn that he died at the early age of 39. He was an exceedingly active and energetic man, and his name is well known as the author of several works,—amongst which we may mention the 'Elements of Natural Philosophy,' 'Lectures on Electricity and Galvanism,' and a variety of papers in the Medical Journals, in 'Guy's Hospital Reports,' and in the Journals and Transactions of scientific Societies. He was early connected with the Medical School of Guy's Hospital as a lecturer, and subsequent to his taking his degree of M.D. at St. Andrews, he was appointed physician to the Hospital. From an early period of his career, his friends feared that he was too ambitious of success,—and there can be little doubt that his excessive application laid the foundation of the disease which

terminated his life.—Dr. James Reid was a graduate of the University of Edinburgh, and had a reputation as a distinguished accoucheur. His name was familiar to his professional brethren through numerous books and papers on various branches of the department of the profession that he practised. He obtained the Jacksonian prize on the subject of Bronchocoele. He was an amiable, excellent man, and his loss will be deeply felt by a large circle of patients and friends.

It is with very great satisfaction that we record the safety of Capt. Collinson, of the Enterprise, who arrived at Port Clarence, a little to the southeast of the entrance to Behring's Straits, on the 21st of August last, having, during his long struggle with thick-ribbed ice in the Arctic regions lost only three men. It will be recollected that the Enterprise and Investigator sailed from England in 1850, for the purpose of passing through Behring's Straits, and searching for Franklin's Expedition between those Straits and Melville Island. By good fortune Capt. McClure, of the Investigator, succeeded in penetrating the pack ice in the above year, and eventually pushed his ship to the north of Banks's Land, where he was rescued. Capt. Collinson having failed in getting through the ice in the above year wintered in Hong Kong, and in 1851 renewed the attempt with so far greater success that he succeeded in getting through the Straits. It now appears that he passed through the Prince of Wales Strait, but finding the ice impracticable for his advance, he spent the winter of 1851-2 in lat. 71° 35' N., long. 117° 35' W. After making every exertion to effect the object of the voyage, the winter of 1852-3 was passed in Cambridge Bay, Wollaston Land, 69° N. lat. and 105° 30' W. long. Still struggling on when the ice broke up, the winter of 1853-4 found the Enterprise in Camden Bay, 70° 8' N. lat. and 145° 30' W. long. The ice released the ship on the 15th of July 1854, when she commenced her return voyage, and reached Point Barrow on the 9th of August, and Port Clarence on the 21st of that month; with the commander, officers and crew in excellent health. The Enterprise found traces of the Investigator in several places, but none whatever of Franklin or his companions. The safety of Capt. Collinson and his crew is particularly cheering, as the recall of Capt. Kellett from Melville Island would no longer have afforded succour to the Enterprise had her commander determined on endeavouring to reach that locality; and as our solicitude for him and his party is now happily at an end, all our Arctic explorations and exertions will be devoted to the sole object of discovering the relics of Franklin and his crews.

It might have been hoped that the craziness of credulity was on the decline on the other side of the Atlantic as well as on this side. It is humiliating to perceive, however, that the charlatan is growing bolder and bolder. The shade of Shakespeare,—we now read in the journals devoted to certain manifestations (which it were an abuse of words to call spiritual),—has been "got up" by the Rochester Ladies, or the guinea Seersess, who reaped so liberal a harvest in May Fair, or some other necromancer, no less potent to compel,—and has absolutely "rapped out" a new play, unknown, of course, to Malone, Theobald, and Messrs. Knight and Dyce, and as good as any tragedy or comedy from the immortal Avon spring! The title is 'The Hermit of Malta.'

PATRON—H.R.H. PRINCE ALBERT.

ROYAL POLYTECHNIC INSTITUTION.—Miss GLYN will read *UTERQUE* on TUESDAY the 14th inst. at Eight o'clock, and HENRY THE EIGHTH on THURSDAY, the 16th inst. at Eight.—LECTURE, specially addressed to the INDUSTRIAL CLASSES, MONDAY EVENING, 13th inst. at Eight. Second Lecture of a Course on PHYSIOLOGY, as connected with Health, by Dr. CARPENTER, F.R.S. F.R.S. &c. subject, FOOD AND DIGESTION.—First Exhibition of Dr. EDWARD'S PHOTOGRAPHS of the MOON, manifested by the OXY-HYDROGEN MICROSCOPE.—LECTURE, by Dr. BACHOFNER, on the PATENT POLYTECHNIC GAS FIRE.—A splendid series of 40 COSMOGRAPHIC VIEWS OF ST. PETERSBURGH, MOSCOW, &c., and the COSTUMES of the RUSSIANS is now open daily, and in the Evenings.—DISOLVING VIEWS of the SEAT of WAR, SEBASTOPOL, &c.—Admission, 1s.; Stalls, 2s.; Pit Stalls, 3s.—Open on SATURDAY EVENINGS from half-past Seven till Ten, with an Entertainment descriptive of the RISE and PROGRESS of AMERICAN SCENERY, by G. HARVEY, Esq.

COLOSSEUM, Regent's Park.—Admission, 1s.—The original PANORAMA of LONDON BY DAY is exhibited daily, from half-past Ten till half-past Four. Museum of Sculpture, Conservatories, Swiss Cottage, &c. The extraordinary PANORAMA of LONDON BY NIGHT, every Evening from Seven till Ten. Music from Two till half-past Four, and during the Evening.

CYCLOPEDIA, Albany Street.—NOW OPEN, with a Colonial Moving Diorama of the City and Bay of NAPLES, MOUNT VESUVIUS, and POMPEII, exhibiting the great Eruption of 79, and present state of the Excavated City. Painted by Mr. J. M'NEVIN, from Sketches taken by himself in 1852. Daily at Three and Eight o'clock, with appropriate Music and Description.—Admission, 1s.; Children and Schools, half-price.

SCIENTIFIC

SOCIETIES.

GEOLOGICAL.—Nov. 1.—W. J. Hamilton, Esq., President in the chair.—Messrs. J. W. Dawson, W. Cunningham, W. H. Mortimer, and J. H. Murchison, were elected Fellows.—The following communications were read:—'On the Occurrence of Gold in South Africa,' by Mr. R. N. Rubidge. A wide region in Southern Africa, to the north of lat. 33° 30', and three times the extent of the British Isles, is occupied by horizontal fossiliferous strata, characterized chiefly by the remains of extinct reptiles (Dicynodon) and vegetable remains. These strata were first described by Mr. Bain; they are chiefly sandstones, with calcareous nodules; the latter often enveloping the fossil bones. This formation is everywhere intersected by dykes and veins of igneous rock (basalt and Syenite), which are mainly vertical, and vary from one foot in thickness to some hundreds of yards. They frequently protrude along mountain ridges; and the basalt also overlies the surface, forming the cappings of hills and plateaux. The strata are but slightly disturbed, and not much altered; and that, only close to the dykes. Iron and manganese occur in the dykes and the strata. Some small nuggets of gold having been found near Smithfield (on the Caledon), in the Orange River Sovereignty (about lat. 30° 10'), Mr. Rubidge and Mr. Paterson were sent to report on the subject. They found that the gold had been met with in two dykes, running north and south, parallel to each other, and about a mile and a half apart; and also in the gravel of the shallow valley between the dykes. These dykes contain some quartz veins, in the cavities of which the gold was discovered, but in small quantity. A fragment of calcareous rock entangled in the trap-dyke was also found to contain a little gold. At Kraai River, near Alwal, on the Orange River, (40 miles south-east of Smithfield), gold was found in quartz surrounding a mass of calcareous sandstone in the trap-rock. The gold from Kromberg was also found in a dyke. Mr. Rubidge considers that the supply of gold is very limited, its source being the quartz veins in the trap-rocks; and that the gold in the gravel above referred to was not brought from a distance, but derived from the decomposed trap-dykes of the vicinity. The author notices that, as far as his observations went, he found the gold-bearing dykes to have a north and south or meridional direction. He finds it difficult to classify the trap-dykes of this region, but considers the north and south dykes, which form the centres of many ranges of hill and mountain, to be the most ancient; they are crossed by a set of dykes having mainly a north-east and south-west direction. Mr. Rubidge describes also a band of anthracite, between Alwal and the Stormbergen, which becomes converted into plumbago by contact with the igneous rocks; and he notices the occurrence of agates in the Orange and Sunday Rivers.—'On the Occurrence of Copper in Tennessee, (U.S.),' by Mr. W. Bray. The gneiss and mica schists of Eastern Tennessee strike north-east and south-west and dip to the south-east, running parallel to and forming an outer range of the Alleghany Mountains. Veins of copper and iron ores with occasional quartz lie in the schists, dipping parallel with them, and consisting of porous oxide of iron at top, iron pyrites, and carbonate and sulphate of copper below. The veins are described as traceable for upwards of 70 miles; but they are worked chiefly in the extreme south-east corner of Tennessee, in the township of Duckton, in the county of Polk, a district ceded by the Indians to the States, and settled about four years ago.—'On the Occurrence of Reptilian Remains in the Coal of Picton,' by Mr.

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Painting Modern Notices German Jervis-

Lady Jer ordinary painting demands they conta been execu tion with savant non of them, do justice have given of the Cor of our no only given galleries. Of Haz 'Modern and also with professed pictures fr she met at written by of the Eng to whose n a wonderf Thisworth considering and improv does not lo have retain writer Hor or that his

J. W. Dawson. This communication had reference to the place and mode of discovery of the portion of the reptilian skull described by Prof. Owen in the *Geological Journal*, No. 38, p. 207, as *Baphetes planiceps*. Other portions of the skull, with several teeth, accompanied the paper. The fossil was found in 1851, in the coal of Albion Mine, Pictou, in the "holing-stone" seam, together with a hollow bone, or large fish fin-ray, now in the collection of Mr. H. Poole.—'On the Occurrence of Nummulitic Rock near Varna,' by Mr. W. J. Hamilton.

HORTICULTURAL.—Oct. 17.—The following received prizes, although no meeting was held. A set of orchids from Mr. Farmer, had a Large Silver Medal. They consisted of *Calanthe masuca*, the blue vanda (*V. Cereulea*) with a magnificent spike of lovely blossoms; an admirable specimen of the best variety of *Odontoglossum grande*; *Miltonia candida*, equally well grown and flowered; the purple M. Moreli; *Cattleya bicolor*, a beautiful species when its colours are well brought out; *Rodriguezia coccinea*, a rather better variety than *secunda*; and an example of the larger flowered variety of *Epidendrum vitellinum*. The Marquis of Aylesbury received a Banksian Medal for the following pine-apples, viz., two Providence weighing respectively 9 lb. 10 oz. and 8 lb. 13 oz.; a Cayenne weighing 4 lb. 5 oz.; and a Montserrat weighing 4 lb. 12 oz. A similar award was made to Mr. Black, market gardener, for six Montserrat pines, beautifully ripened. They weighed respectively 4 lb. 6 oz., 4 lb. 5 oz., 4 lb. 4 oz., 4 lb. 3 oz., 4 lb., and 3 lb. 15 oz.

MEETINGS FOR THE ENSUING WEEK.

- Mos. Medical, 8.—Physiological.
- Geographical, 8.—'Late Arctic Discoveries,' by Dr. Rae and others.
- Tues. Syro-Egyptian, 7½.—'On an Egyptian Slab bearing the Name of Hephzibah and Alexander the Great,' by Mr. Sharpe.—'On the Coptic Language,' by Dr. Abel.
- Civil Engineers, 8.
- Zoological, 9.—Scientific.
- Wed. Society of Arts, 8.
- Geological, 8.—'On Mont Blanc, its Geological Structure and the Cleavage of the Rocks in its Vicinity,' by Mr. Sharpe.—'On Glacial Scratches on the Surface of the Drumbarrow Rock,' and 'On a Pterichthys from the Old Red of Morayshire,' by Capt. Bricekenden.
- Thurs. Antiquaries, 8.
- Royal, 8.
- Sat. Medical, 8.
- Asiatic, 2.

PINE ARTS

Painting and celebrated Painters, Ancient and Modern; including Historical and Critical Notices of the Schools of Italy, Spain, France, Germany, and the Netherlands. Edited by Lady Jervis-White Jervis. 2 vols. Hurst & Blackett.

Lady Jervis says in her Preface, that "the extraordinary increase of public and private galleries of painting in this kingdom within the last few years demands a more particular account of the works they contain and of the masters by whom they have been executed than is to be found in any publication with which I am acquainted." Neither Passavant nor Waagen satisfy our authoress. Neither of them, she says, though they have attempted to do justice to the artistic treasures of the country, have given a review of the innumerable examples of the Continental schools that enrich the mansions of our nobility and gentry. Mrs. Jameson has only given accounts of six public and seven private galleries.

Of Hazlitt's criticisms, or Mr. Ruskin's, in his 'Modern Painters,' she says nothing. Dissatisfied also with Kugler and Smith,—the latter of whom professed to trace the progress of all celebrated pictures from the easel to the proprietor's cabinet, she met at last with a History of Art in French, written by M. Valentin, who sums up the works of the English school in a brief sketch of Hogarth, to whose name he has appended six other names,—a wonderful proof of temerity, folly, and ignorance. This worthy's book is the basis of the one we are now considering, corrected and enlarged by the editress, and improved by large additions to the text. It does not look well for M. Valentin that he should have retained errors which that not very deep writer Horace Walpole had corrected in Felibien; or that his translator should have found in his pages

so many sins of omission and commission that the translation soon grew into form so anomalous that, as the writer of the Preface confesses, she could not conscientiously put it forward as an original, and M. Valentin would, she was sure, not acknowledge it as a translation. We think the book might as well have been written new at once, as have "considerable additions" marked in brackets, alterations, expressions modified, and text altered in accordance with better authorities. The coat is patched till the shape and colour of the original vestment are forgotten. The Greek philosopher had a puzzling problem as to whether the sacred vessel that went every year from Athens to Delos was the same that was built by Theseus or not,—no second one had ever been built, but still there was not a plank or nail of the first ship left. By the same quiet shifting our bodies change more than once in our life. It is an odd recommendation for a writer on Art for the English public that his translator's first curative amputation should be to omit his whole account of the English school of painting. A list of English pictures appended to the second volume of this work is, we find, compiled from Kugler, Passavant, and Waagen,—the very authors whose works Lady Jervis describes as inadequate.

We may, however, fairly suppose that Lady Jervis had no other intention than to benefit those of her species who visit picture-galleries, since she disclaims all desire of literary fame, and, in fact, so far as these volumes go has done little to deserve it. We have Vasari, one of the most delightful volumes of gossip ever written,—we have lives of Raphael and Michael Angelo, autobiographies of Cellini, sketches of Salvator Rosa,—and lives of English painters, Lanzi, and a host of other authorities; but Lady Jervis thinks we want a popular history of the Art with a continual reference to English galleries. She has tried to compile a popular compendium for the amateur and general reader, hoping that the collector may find in her pages useful information, and the artist acquire a clear idea of the history of his art. To use her own words, "This work, therefore, is devoted to a review of the foreign schools, commencing with the earliest demonstrations of ancient Art in Assyria, and concluding with the most recent efforts of modern Art in France,—the various schools of Italy being considered at a length commensurate with their importance in the history of the art, without, however, neglecting the claims of Spain, of Germany, of Holland, and of Flanders. Indeed, to render it an acceptable handbook to the principal galleries, and a trustworthy guide to a knowledge of the celebrated paintings in England, no pains have been spared." Now we have no wish to depreciate any book not absolutely wrong-headed that tends to increase the growing love for Art; but we cannot help pointing out that the review of Assyrian Art consists of exactly one page, and of these five lines are devoted to a description of mural paintings, baked bricks, and coloured *bas-reliefs*. The Spanish schools are all condensed from Sterling's excellent books,—while the review of "the most recent efforts of modern Art in France" consists of a short description of the last French Exhibition in London. This is not the way to make either "an acceptable handbook" or a "trustworthy guide."

We trust it is only humility that leads Lady Jervis to describe her qualifications for the office that she has undertaken as being "a limited knowledge of painting and an almost unlimited ignorance of painters."

This book has the dryness of Waagen, without his average of accuracy, and the unconnectedness, without the charm of Vasari. We have none of the delightful legends that form still the gossip of the artist's studio,—and yet no reason is given for their rejection—although they are the very soul of Art-tradition. And, above all, there is that crying sin of connoisseurs, a universal and indiscriminating praise. Lady Jervis is no partizan, and is therefore impartial; but Lady Jervis is no partizan, and is therefore an admirer equally of faults and virtues: she admires the monastic purity of Fra Angelico and the fire-light revelries of Ostade, Raphael's angels and Rubens's satyrs,

Brauer and Correggio, Dutch and Italian, imps and seraphs, light and gloom, night and day, spring and winter. This is not the strong, firm, chaste, discriminating and reforming taste that will help to educate English Art, and raise it from boudoirs to altars, and from vanity and trade to religion and aspiration.

What interesting thought does even such a review of the history of Art call up in the mind! What a progress from imitation to creation,—from the potter's daughter sketching her lover's shadow (herself a shadow) to Raphael and his glimpses of heaven! Art began and ended in love. It arose from the aspiration of the heart; it ended in the aspiration of the mind. It began on earth; it ended in heaven.

Art has still much to do. It may have reached one climax in the person of Raphael. Yet Fame is a hill of many summits,—and some are yet untrodden but by the angels. The best portrait may have been painted, and the best religious poem transferred to canvas, but the greatest portrait the world will ever know will be one not yet painted—the greatest man by the greatest painter. If the Roman Catholic has painted his highest ideal, the Protestant has yet his own to portray. Nature is little known to the artist, and the greatest breadth and most loving minuteness have not yet been united. The nineteenth century has still to throw its joys and sorrows, its aims or aspirations, upon canvas. No painter-satirist has yet lashed its vices, or bidden us laugh at its humours which deserve to excite the mirth of posterity. Our painters feed on air and paint the pale reflections of their dreams,—visions of a dead mythology they have never studied,—scenes of a religion they do not care for,—backgrounds of countries they have never seen,—fancies from books they have never read through,—worst of all, recollections of dead men's work,—or, to sink lower, recollections of the plagiarisms of others. They only see poetry where others have seen it. The daily life of the living is to them drudge and care and commonplace,—the life of the dead, poetry ready fashioned for their use. They dare not lead the public, because the public holds the purse; so they paint down to low taste, and will not create, because originality has to create a public for itself. How long are Goldsmith and Cervantes to supply our artists with worn-out groups, as well known as the tableaux of *Punch*!

Memoir of James Fillans, Sculptor. By James Paterson. Paisley, Stewart.

As a contribution to the personal history of Art, this is an interesting biography of an interesting man; but as a literary monument it is rather too large. A pyramid over a handful of dust, even though it be royal dust, will always be considered preposterous; for, though the dead grow deified in the eyes of affection, they still remain mere clay in the eyes of the world.

We do not blame friends for exaggerating those merits which, during life, they may have either slighted or depreciated,—but we only take care to make some allowance for a bias, that may, for the moment, warp the judgment of the writer. "The sculptor, painter and the bard" is the rather pompous motto, for instance, affixed to the editor's title-page. Our readers will smile when they hear that the claims are founded on the fact of Mr. Fillans having copied a few old masters at the Louvre,—written home some jolting verses to his wife,—and sculptured a statue of Sir James Shaw and a bust of Prof. Wilson. To speak impartially, Mr. Fillans was, in fact, no painter,—still less a poet,—and, though a promising, still only a second-rate sculptor. His fame was a local fame:—he had a dinner given to him at Paisley, and was great at Kilmarnock. He died young, and was improving to the last; but still no one has a right to claim for him a reputation which he might have won—but did not win. We should all reach the goal if aspiration carried us to it; but the palm may not be thus indiscriminately bestowed. It is an injustice to the hard toilers who are living, to award it to one who had only begun to toil—because he is dead. That

Mr. Fillans had a pure and ingenious fancy, that he had keen powers of observation, vast energy, and much mechanical skill, we are very willing to acknowledge; but we see no traces of great originality or of creative force. His busts are those of a skilful and careful craftsman; his designs those of a studier of Flaxman. He was a man of talent, but never set a foot within the realm of genius.

Apart from these considerations, the book is an amusing one. Every one is interested in the struggles of a self-educated man, because all men's lives are full of struggles, and because all education, or at least the best part of all, is self-education. We see, therefore, in such a narrative ourselves in fact, but placed in a new light. The biographer has, perhaps, gone rather far back in the annals of the Fillans family when he commences with St. Fillan, 649. It reminds us too much of the Gascon family, whose ancestry went so far back it could not be traced, though it was proved that one of them had a boat of his own at the time of the Deluge. Having no great faith in Ossian, we do not much care to know that another of the Fillans was the son of Fingal. When the fogs of antiquity disperse, great is our astonishment to discover the first tangible Fillan appear in the humble guise of a gardener. This was the sculptor's grandfather. His father—no saint, but still brave as Fingal, and much less prosy—was as brave a "salt" as ever broke biscuit. He was present on the glorious 1st of June. He was with Jervis at Guadaloupe. After several naval combats, he joined Lord Cochrane, who in ten months captured thirty-three Spanish vessels and 535 men. During these ten months spent in the element of fire he was once wounded and once taken prisoner. From such brave old stock sprang the sculptor. Born in Lanarkshire, his childhood was spent in a beautiful glen of Renfrewshire, beside the river Cart. Removing to Paisley, the boy was apprenticed to the loom. His leisure hours were spent in a clay-hole by the banks of the canal, where he modelled now an elephant and now a head of Wallace. Dissatisfied with his heavy employment, and yet not knowing what he wanted, he ran away from home and supported himself for a fortnight by singing ballads at farm-houses. Permitted on his return to throw by the shuttle, and now determined to become a sculptor, the truant apprenticed himself as a working mason, employing his leisure hours in reading, drawing, and modelling. He now, becoming more recognized, carved tombstones, chiselled dials, and executed some of the ornaments for the Royal Exchange at Glasgow. Patronized by Motherwell the poet, he started a studio and became known by some clever statuettes of Paisley oddities. Removing to Glasgow, he executed many successful busts, and married the daughter of a Paisley manufacturer.

He now determined to visit the Continent, and having first visited Dublin and London, arrived in Paris in November, 1835. His residence in Paris seems to have been marked by all the national prudence:—he never went out of his lodgings after dusk, and drank nothing stronger than water or small beer. He returns home with *three halfpence* in his pocket, with several copies taken at the Louvre, with a little bad French, and a long beard. On his return he opens a studio in London, and raises his price for busts to seven guineas. His letters to his wife at this time glory in the fact of "a carriage and livery servants being seen standing at my gate for half-an-hour at a time." And in another letter, using a true sculptor's figure of speech, he says, "This London step that I have taken is not only a wide but a very dangerous one, if not *cautiously* gone about; and if I should *splinter* my character, O Grace! who should mend it?"

His first work of fancy was his alto-relievo of the 'Birth of Burns.' We cannot say much for the design of 'Coila crowning Burns,' one of the series. Burns is sitting before a flaming tripod, which looks like a burning oyster-barrel; and submits with a sort of protest to Coila, who puts on the wreath as if she was trying on a wig. His next works were a Tam-O-Shanter jug and models of Abelard and Heloise. In 1836, he became more

known by exhibiting seven busts at the Royal Academy. Allan Cunningham sat to him, and introduced him to Chantrey. "And so," said Sir Francis, "you are a young Scotch artist ambitious of fame."—Fillans assented.—"But are you married?"—"Yes, Sir Francis, I am."—"Then you will never rise in the world."—"How so?" inquired the astonished visitor.—"Because your wife will not allow you to study from nature."—"My wife does not rule me, Sir Francis," was the firm reply.

Commissions now crowded in; and one or two testimonial statues spread his fame both in England and Scotland. One of his most successful was that of Richard Oswald, Esq., of Auchincruive, which took him to Italy, where Mr. Oswald was then residing. About this time, he executed his best group, of 'Blind Children reading the Bible.' The idea of this group, though much overpraised by the biographer, was simple and touching. He also executed a successful bust of Prof. Wilson, and a colossal statue of Sir James Shaw.

All this time, even during years of comparative privation, Fillans, though prudent, was no niggard. His aged parents and his brothers lived in his house; and he was always ready to present models or statuettes to charities that needed help. In 1850, the sculptor devoted himself, with an energy that proved his death, to modelling a series of bas-reliefs entitled 'Taming the Wild Horse,' a thought suggested by a book on Texas,—one of the boldest and most original of his works,—and soon after, he executed a model of the celebrated racer, the Flying Dutchman, for the Earl of Eglinton. While stopping at the house of an antiquarian friend, Fillans, who seems to have looked on painting as a mere amusement, designed an historical picture, 'The Death-bed of Robert the Bruce.' A monument to Motherwell, his early patron, soon engaged his attention. The designs intended to illustrate the poet's genius represented scenes of chivalry and passages from the beautiful poem of 'Jeanie Morrison.'—The knightly scene is a strange confusion of classical and mediæval thought:—naked knights, with helmets and spurs on, tilting on unsaddled horses.

Fillans's last work was a design of a colossal statue of 'Rachel weeping for her Children,'—intended for his father's tomb; but the chisel fell from the hand death was already numbing. Long days and nights spent in a damp London studio, and sitting for hours in wet clothes, brought on rheumatism that ascended to the heart. His naturally robust constitution had been impaired by physical and mental labour, and he died in September, 1852, aged only forty-four.

We cannot say much for the designs of 'Liber Novus,'—a poetical bagatelle written by a friend, which Fillans illustrated. The designs are vague, belong to no distinct region of imagination, and yet are not individualized enough to people a new one.

THE NEW MUSEUM AT OXFORD.

THE response which has been made to the invitation of the Collegiate authorities, in the matter of the designs for the above building, can scarcely fail, we think, to gratify all who may have an opportunity of inspecting the important series which that invitation has summoned into existence, and which were exposed to public view, on Monday morning last, in the Radcliffe Gallery. Grouped together, under the rays, as it were, of Wren's genius, it affords an interesting and profitable study to observe the alienation from his principles of composition stamped upon the great majority. Of the whole thirty-three designs scarcely half-a-dozen indicate a predilection for classical traditions. The dreary æstheticism of the first and middle pointed school of ecclesiology,—emulating, in an entire absence of grace, the naïve transcripts of pre-Raphaelism,—dominate over and trammel the independence of too many of the competitors. In exceptional cases, Ruskinian lifts up its head; in some others, the coldly monumental style of Schinkel, and the Bavarian modification of the antique, find adherents.

Loaded with such fetters, or dazzled with such excess of light, we can scarcely expect the authors of the designs marked "*Fortuna sequitur*,"—"*Kunst macht gunst*,"—"*Multe mortalibus artis caliculis una*,"—"Home,"—"Studio magis quam labore,"—"Par sit fortuna laboris,"—to work out successfully the difficult problem set forth in the original printed instructions to competitors,—that of uniting, with congruity, and in an agreeable manner, such apparently antagonistic elements as a building harmonizing with the existing monuments of the Queen of Academic Cities, and a large covered area of Crystal-Palace roofing. Here, at the first glance, we have the battle of the pictures,—William of Wykeham's sturdy pinnacles knocking holes in Paxton's more fragile dome. The violent partisans of either style, as might have been expected, have shown, in their several productions, their inaptitude to comprehend the proper scope of that to which their principles were antagonistic. The pure Goths,—such as "*In spe*,"—"Forsan,"—"Kunst macht gunst,"—"Multe mortalibus," &c.,—"Time,"—"Virtus in arduis,"—"Nisi Dominus," and "Oxford,"—have either altogether ignored or concealed the glass roof, or exhibited it only as a monstrosity (vide "*Multe mortalibus*," &c.). In some few designs it is made to swamp the whole building, overwhelming the Italian details, clumsily wrought out in some cases, and ably in others, as in "*Spe*" and "*A-Z*." In both of these designs there is considerable merit:—the former presenting a noble domed chamber, lit after the manner of the Pantheon at Rome, for the centre of the composition; surrounded by halls, somewhat in the style of those in the ancient Baths:—the latter, a fine composition, in a good Florentine style, subduing the lower story, and gaining considerable effect from the upper or "*Piano nobile*." The plan of "*A-Z*" is, however, defective (in common with that of most of the Gothic designs) in the connexion of the entrance with the principal apartments—not, of course, that necessary communication is not provided, but that, in some cases, poor entrances burst into stupendous saloons, and, in others, grand halls lead the eye only against blank surfaces or into long, narrow corridors.

It would, of course, be unfair to those who have bestowed so many hours of anxious thought and weary labour upon the fabrication of this great exhibition of Industry, if not in all cases of Art, to imagine that because they may have failed in carrying to a successful issue all that could be desired, they have not frequently succeeded in displaying an amount of command over professional resources of a very eminent order. The most prevailing feebleness, even among many of the most elegant looking of the Gothic designs, appears to arise rather from too much than too little knowledge;—parts of great beauty are scattered here and there; graceful arrangements of plan and well-balanced masses abound;—but that noble unity and simplicity of purpose which characterize all truly great architectural compositions are wanting, except in one or two cases,—to which we feel pleasure in alluding.

One artist, whose motto is "*Fiat justitia ruat cælum*," has evidently made up his mind to follow Sir Charles Fox's and Sir Joseph Paxton's memorable examples on another occasion, not only "to go into the thing, but to go in and win"; and we must confess such energy deserves to command success. Not one only, but four distinct designs, marked respectively A, B, C, and D, are contributed by him; and different as each one is from the other in detail, they concur in the remarkable peculiarity, of uniting regularity of plan and general simplicity of arrangement to a highly complex repetition of individual parts. The system is academic, and manifests a close study of the works of Sir Charles Barry, especially in the regularity of the *ordonnance*, or plotting out of the whole, both in plan and elevation. If there may be seen in this remarkable set of drawings a little too much of the square and rule, there is, at least, nothing freakish or chaotic. The stubborn stone-work of the walls and the brittle elements of the glassy roof are alike subdued to consistency with one another, by subordination to one common

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modulus of order and of proportion. In the best composition of the four (that marked with the letter D) the union of the glass-roofed museum with the buildings which surround it is highly satisfactory. Were this design carried into execution, a noble entrance hall would lead at once into a sort of nave of the museum, crossed at its end by another nave,—the intersection of the two being crowned by a glass dome, important, though by no means indispensable, to the integrity of the design. As the stranger would traverse the suite of exhibition apartments the whole effect of the succession of points of view would be excellent; and we have little doubt that such a building would add another to the architectural glories of the University. The only point upon which (without going into minor details) we would join issue with the author of this design is upon his selection of a Palladian, or rather Barryan, style as the medium in which he would translate his thoughts. Styles, we should remember, are but languages, to be spoken upon appropriate occasions, and to those alone to whom they are intimately known, and by whom they may be comprehended. In a city so essentially English as Oxford, we love to see national, and not Continental, architecture; we would there, and for such a purpose, gladly recognize a building destined as a tribute to the dignity of Experimental Philosophy, in style loved and honoured by men such as Bacon and Erasmus, and practised with such success in this country by Holbein and Thorpe.

In Oxford we learn to venerate the Early Pointed and Decorated styles in ecclesiastical structures—the Later Pointed and Tudor in collegiate—the Revived Classical, through Wren and Cockerell, in their association with antique Art, Philology, and Archaism:—let there be adopted for a different purpose a style in harmony with that purpose, and, at the same time, at once distinct from, and yet assimilating by juxtaposition with, both the existing collegiate and classical types. Every advantage offered by the design, in the plan and arrangement of which we recognize so much ability, could be perfectly well retained; and there can be no doubt that one whose drawings show him to us already a very Proteus in Art would discourse to us quite as eloquently in pure Elizabethan as he could in “choice Italian” or “ripe Burgundian.” All that it would be necessary to alter would be the detail.

In urging so strongly the propriety of the adoption of this style (purified by a correct taste from distorted proportion) it would not be right to omit noticing one very clever design (marked with intersecting compasses) in which the style has been successfully carried out. In many points it is a very good composition, and one that we should probably rank second only, but decidedly, to the design D of the artist to whom we hope, in spite of his motto, that justice may be just, and yet that it may not be necessary to bring the heavens upon us in the way he would suggest.

FINE-ART GOSSIP.—“Well done, Water,” cried Wilson, the painter, when he saw the rushing of Tivoli. “Well done, Iron,” is our thought as we pace up and down the immense cloister of the new Paddington Station,—erected by Messrs. Brunel & Wyatt. When architects resolve, as they did here, to adopt no style, to forget that the Greek and Goth had ever lived, there is some hope of original thinking,—and when men think originally they will build originally. Architects theorize and borrow and refine, and try to put a new nap on the old cloth, till they really forget that one object of a house—some people are foolish enough to say the first—is its fitness to live in. If use were rigidly followed, beauty would follow,—but mere beauty can no more exist without use than use without beauty. Beneath the smooth ivory skin lie the ungainly bones:—strange combinations of odd pre-Adamite shapes and mechanical machinery. From the necessities of use have arisen, we repeat, all architectural beauties, and from the stony peaks of these necessities old dead imaginations have soared to Heaven. To return from Heaven to Paddington:—all that we see has a new and finer stamp upon it; there is bold moulding, the rude,

stubborn metal has grown airy and transparent,—it does not pretend to be wood or glass, and yet is idealized and etherialized. To use a painter's phrase, there is a “firmness of touch” about the ornamentation and a grandeur of conception in the masses. No use is shirked; there is no forest of pillars for passengers to run against, and the decorations are bold, simple, and not crowded. We are glad to see that the framers have gloried in the true ambition of erecting a building that answers fully its purpose, and not in blowing a foolish bubble that would beautifully answer for another object, but not for a railway station. Our modern Palladios generally rejoice in planning a mosque when we want a market, or a pagoda when we want a palace, and then, when fault is found, consider the age insensible to their genius. There is a fine, manly common sense about this building; and it possesses the best test of originality in the fact that its design would be inapplicable for any other purpose; and it is in this fact that we at once see why all Italian palaces and Egyptian temples have been before now in vain ransacked for a plan. This sort of building, too, will prove cheap in the end, for it will require no incongruous patching, no feeble and impoverished restoration, and will not show age, because it bears upon its walls no records of transitory fashion, but the stamp of sober wisdom and the reflex of original genius.

Mr. Ruskin is now delivering lectures on coloured decoration at the Westminster Architectural Museum, addressed particularly to workmen engaged in decorating shop-fronts, lettering, &c. His lectures being unfortunately delivered at two o'clock, it is possible that not a single workman can be present. The same gentleman has just become Professor of Drawing at the Working Man's College, of which Prof. Maurice is Principal.

Berthold Wolze has carried off the 1,500 thaler prize of the Berlin Academy. The subject is ‘Moses striking the Rock,’ and the water gushing out. There were nine competitors, but for a second prize there was no claimant.

The German Art-papers eulogize a supposed portrait of Van Eyck discovered at Munich. The colouring is warm, with brown shadows and scarcely seen greys in the middle tint. It seems to have no interest beyond an antiquarian one, and to be a mere doubtful curiosity fitted to garnish the walls of a museum.

The restorations at Llandaff Cathedral, the shrine of St. Taff, are proceeding apace. 6,000*l.* has been already spent in restoring the fine Norman work, and removing the Italian ceiling and renaissance trumery from the beautiful Lady Chapel and nave. 2,000*l.* of this sum was subscribed by the Bishop and Chapter, and 4,000*l.* by the townsmen and others. 2,000*l.* more is required to complete these repairs, which are absolutely necessary; but we have long ago learnt that these continents of stone can only be repaired as they were built, by degrees. As the Cathedral is also the parish church of Llandaff and the churchless population is large, the conclusion of the work is doubly necessary.

It was only the other day that a Correspondent was pointing to Paris as a city where marvels in stone were wrought, as though *Aladdin* were the ruler, and in place of Board of Works, our neighbours possessed a Wonderful Lamp. “On the 7th of November,” says a paragraph in *La Presse*, “the new stone bridge of Austerlitz, consisting of five arches, will be opened to the public. It was on the 7th of August that the demolition of the old bridge was commenced,—so that in ninety-two days the old bridge has been swept away, and the new one substituted.”—It is to be hoped that this magical speed in building is properly overlooked and authenticated by a matter-of-fact surveyor.

MUSIC AND THE DRAMA

ST. MARTIN'S HALL.—HANDEL'S ORATORIO, *JUDAS MACCABEUS*, will be PERFORMED on WEDNESDAY, November 15, under the direction of Mr. JOHN HULLAH. Principal Vocalists: Mrs. Sims Reeves, Miss Julia Bruden, Miss Huddart; Mr. Augustus Braham, Mr. Weiss. The Orchestra complete in every department. Tickets (1*l.*, Galleries 5*s.*, Stalls 3*sd.*) may be had of the Music-sellers, and at St. Martin's Hall.

PRINCESS'S.—The events of the war and its circumstantial accessories must now be expected on

the national stage. Already at the Parisian and our own East-end theatres the Circassian chief, Schamyl, has been permitted to flourish as a patriot-hero; and at Astley's ‘The Battle of Alma’ has formed a gorgeous subject for an equestrian drama. Such pieces, too, were formerly the stock-favourites of the Victoria, with other melo-dramatic spectacles, the themes of which were taken from the criminal records of all nations. Lately, however, a more respectable status has been accorded to such arguments, and they have been dignified by Mr. Kean's patronage. Hence, at this theatre, with ‘The Courier of Lyons,’ the very identical hero Schamyl was on Monday imported from the Saloons and the City boards to those of the West-End; and Mr. Ryder appeared in Oxford Street in the character which Mr. Anderson had previously and successfully assumed in Norton Folgate. “One touch of nature makes the whole world kin”; and the manager of the Princess's philosophically opines that audiences are the same at both ends of the town, and that perhaps the well-dressed are the more gross in taste. ‘Schamyl,’ the new melo-drama, considered as a spectacle, is frequently elaborate and picturesque,—but, if regarded as a drama, it is commonplace and poor in its conception, execution, incidents, and action. It did not appear to excite the audience with its effects, which were of the pantomimic kind—the opening of rocks as if by magic, and the falling of cliffs by machinery which was too evident. There was nothing to awaken even the wonder of a child. But one thing good we must mention,—the acting of Mr. Ryder, which though rough was dignified, and interpreted throughout the feelings and the situation of the Circassian chief with significance and energy. *Zenda*, the prophetic, enacted by Mrs. Phillips, was a failure. *Fedora*, by Miss Heath, was somewhat better, but the character is totally uninteresting. The piece was concluded by an epilogue, anent the present period, twenty years after that of the action of the play itself,—the scene being laid in a bay on the coast of Circassia, and representing Schamyl's reception of the representatives of the French, English, and Turkish navy. A national Circassian ballet brought the curtain down to partial applause. The scenery, which has been painted under the direction of Mr. Grieve, is creditable to the artists engaged, and constitutes the principal merit of the importation.

MUSICAL AND DRAMATIC GOSSIP.—Once more we are assured that the re-opening of *Her Majesty's Theatre* in 1855 is as certain as any operative fact can be. Three things are required to bring this matter to pass:—consent of the proprietors—a capital ostensibly able to abide the wear and tear of heavy loss—and a company. But these three things may have been found, even during the present time of prevalent mourning and anxiety, war prices, and scarcity of singing actors and acting singers. The opera counted on as repertory is ‘L'Etoile du Nord.’

The imaginative Parisian correspondent of *L'Indépendance Belge* (from whom some idea of what is not happening in the French metropolis may be oftentimes derived) has mentioned that M. Meyerbeer has withdrawn his ‘L'Africaine’ from the *Grand Opéra* of Paris, with the intention of producing it for the first time in London. There is a report in London that Mr. Gye has secured ‘L'Africaine’—but the first production of any new opera by M. Meyerbeer, in this country, is (as we have already pointed out) simply among “the impossibilities.” How is any English theatre to be maintained while the *maestro* is trying experiments with singers and saxophones during some six months of rehearsal? Who is to bear the expense,—supposing such study to be gone through preliminary to the opening of the theatre? At all events, the measure cannot be calculated for next season, or the parts should by this time have been cast and distributed, and the labour be already begun.—Meanwhile, Mlle. Cravelli has returned to Paris, and has been received by the Imperial management as “a prodigal daughter.”—An official explanation that she meant no harm by running away without leave, and is terribly frightened at

what she has done, has been put forth. She has been reinstated in her place at the theatre, and M. Roqueplan has resigned his direction of the *Grand Opéra*, owing to differences with "the Ministry."—Let the wizards combine the above tales and truths together, and read what the solution of the riddle is to be so far as concerns the year 1855.—Less mystical is the fact, that 'La Nonne Sanglante' "runs" in a steady manner, arguing that it has been accepted as an addition to the repertory of the theatre. Rarely have the critics been so unanimous, as our contemporaries across the water have been, regarding the beauties and defects of this opera, and the unquestioned value of M. Gounod as a rising composer.

We observe that our *Bach Society* announces another performance of the 'Passions Musik.' Let us hope that, next time, the execution will be more creditable to the Society and to the conductor than it was on the former occasion.—It is rumoured, moreover, that the *Sacred Harmonic Society* is intending to bring forward either the work in question, or the Mass in B Minor, during the coming season.

It is satisfactory to state that Mr. C. Kean the other day recovered legal damages, from one of the musicians of his orchestra who had absented himself without leave, and had performed his service by aid of a substitute. It is perfectly true that the remuneration of orchestral players is painfully meagre, considering the time and labour required to obtain due qualification; but in proportion as contracts are kept, and not evaded, is the chance of reconsideration of the standard of repayment increased; and in proportion as service is steadily enforced, will the servant be placed in a position for fairly arguing the question with his employer. For musicians as well as for managers, the verdict obtained by Mr. C. Kean is fraught with future good.

A second concert was given at the Sydenham Crystal Palace, this day week, by Herr Schallehn's band and the band of *Les Guides* in alliance, for the benefit of the sufferers by the war. The audience was smaller than on the former occasion, and the enthusiasm of course was less vehement; hence a calmer musical judgment could be passed on the qualities of the half hundred players whom M. Mohr directs so well. For precision and brilliancy the French military band is incomparable. It is observable, however, that while its performance of movements in common time, such as *pas redouble* or *galoppe*, could not be amended,—in triple movements, such as *valse*, that exactness and ease are wanting which Austrian and Prussian players give. The cause of this may be found among those nationalities which no musical study or sympathy can change. An Italian singer will be always known by his *cantabile*,—a German quartet player by his reading,—and (as has been said before) an experienced listener, though blindfolded, could distinguish the orchestra of the *Conservatoire*, by its over-precision in handling German instrumental music. It is pleasant, on taking leave of these French players, to state that their enjoyment of London has been great. One trouble seemed to present itself to some of our visitors,—the impossibility, when they arrive at home, of making their comrades believe how cordially they have been received, and how friendly the enthusiasm of "those phlegmatic English" has been.

In addition to what we have given, the musical news of the week from Paris is not important. On the anniversary of the death of that pains-taking professor, M. Zimmermann, a 'Requiem,' of his composition, was performed at the Church of La Madeleine.—A one-act operetta, 'Schaubaaum the Second,' with music by M. Eugène Gautier, has been produced at the *Théâtre Lyrique*.

There is, also, little news from Germany just now. H. R. H. the Duke of Saxe-Coburg's new opera, 'Santa Chiara,' has "come out."—The 'Orfeo,' of Gluck, has been revived at Berlin, with Mdlle. Wagner as the *Orfeo*, most successfully.—A new oratorio, 'Martin Luther,' by Herr Julius Schneider, has also been produced in the Prussian capital,—but this seems not to be promising. Herr Rell-

stab writes of its book as being too controversial, certain to affront all Roman Catholic amateurs past forgiveness,—and comprising among other "numbers" a duett betwixt *Dr. Martin* and *Melanchton!* Which direction will the German desire to be significant, sensible, and original in Art take next?—That which would be really welcomed, because it is really wanted, seems not attainable. A publisher of Géra, in June last, offered two prizes for a best, and second-best, grand opera-book, pledging himself that the works rewarded as such should be set by two of the most distinguished musicians in Germany. One hundred and nineteen poems were sent in, and submitted to Drs. Liszt, Herr Gutzkow (the well-known dramatist and novelist), and Herr Genast, of the Weimar Theatre, the appointed arbitrators. The three gentlemen, however, decided that not one of the hundred and nineteen poems deserved acceptance as best, or as second-best.

The *New York Herald* mentions that the course of Italian opera in that city does not "run smooth,"—the performances having been suspended in consequence of Signor Mario's illness.—Mr. Wallace, the well-known composer, has returned to America from Europe, and has been superintending the production of his 'Maritana' for Miss L. Pyne and Mr. Harrison in New York.—From further South comes a painful notice to the effect, that the remains of Madame Sontag, left to the rudest care and conveyance by survivors, were lying in a deserted church at Vera Cruz, until some sea-captain could be induced to conquer the well-known sailor's antipathy, and give them a passage to Europe.

The following dramatic facts of all colours, and from all countries, are strung together from the columns of a contemporary:—A five-act drama, by Herr Gottschall (?), on a subject of modern English history and manners—none other than 'Pitt and Fox'—has been produced at Hamburg. Its truth to reality may be implied from the names of three secondary characters,—a knot of members of Parliament, called Herren Slak, Fub, and Slap. The play has had small success.—At Birmingham a new drama, founded on 'Le Roi s'amuse' of Victor Hugo, has proved "a decided failure."—Mr. and Miss Vandenhoff are about to appear at Liverpool in 'Antigone,' which translated tragedy will be given with Mendelssohn's choruses.

A dialogue-play called 'Locked Out' has been produced with some success in our provincial theatres,—the two parts being sustained by Mr. Howard Paul, its author, and his wife, better known as Miss Featherstone. It seems a pity that one so richly gifted with musical endowments and dramatic skill as this Lady should not work them out by study rather than exhibition. The former granted, she might possibly have become the most remarkable operatic singer whom England has produced.—Another Lady, whose career has been also rendered incomplete owing to want of early training—we mean Miss P. Horton—is also "staring it" in the provinces with a sort of entertainment or medley song, in which the different European styles of singing are represented or parodied. There is an attempt at English opera travelling about in the west of England, with Mr. Elliot Galer as tenor of the company. Concerning all these shows and singings, three words will sufficiently serve for criticism and regret—"Good materials wasted."

'Flaminio,' the four-act drama, by Madame Duverant, which has just been produced at the *Théâtre Gymnase*, is described as being an adaptation of her strange novel 'Teverino.' In the 'History of her Life,' the Lady owns to having "confessed" in certain of her fictions:—and it has been said, that the hero of 'Teverino' (an eccentric and fascinating vagabond, full of genius, but too nobly independent and versatile to turn it to account) is, like the hero of her 'Lucrezia Floriani,' a portrait taken in the artistic circles of Paris. To simple English eyes, even those acquainted with the reputed original of the fiction, 'Flaminio,' the play, will seem as worthless and extravagant as 'Teverino,' the novel was. This, however, may be

merely insular prejudice on our parts,—a spiteful protest against the invention, which "showeth" how the versatile gifts and graces of the Italian wanderer entirely subdue "a fair and frozen English" Lady. Concerning the felicity with which this was accomplished in the novel, M. Théophile Gautier writes in his *feuilleton* of *La Presse* with so "curious a felicity" that we cannot resist the passage:—

"The spiritualism of the North and the sensualism of the South are expressed in the most ingenious manner by Sabina and Teverino. And it is a most interesting strife this, betwixt the *cant britannique* (sic) of a frozen worldly spirit and such brilliant Southern turbulence, such inexhaustible Italian genius—such a spontaneous exuberance of passion. The hyperborean snow of conventionalism melts little by little beneath the rays of this vivifying sun, and the little blue flowers of the soul, set free from their white shroud, expand, and display their hearts' depths!"

—The above will suffice, but after its kind it is precious. It may be added, however, that the play does not strictly follow the novel so wonderfully described in the above,—also, that the English Lady with "little blue flowers" on her soul in 'Flaminio' is represented by Madame Rose-Chéri, and the delightful Italian enchanter by M. Lafontaine.

MISCELLANEA

Colonial Postage.—There are now thirty-three British colonies, to and from which the letter postage has been reduced to 6d. In fourteen of these colonies the postal arrangements are under the control of the local colonial authorities, viz., Ceylon, Trinidad, Barbadoes, Bermuda, Canada, Nova Scotia, Newfoundland, Prince Edward's Island, St. Helena, the Gold Coast, New Brunswick, New South Wales, South Australia and Victoria; in the remaining nineteen colonies the posts are controlled by the British Postmaster-General, viz., Hong-Kong, Antigua, Gibraltar, Granada, Malta, Berberice, Honduras, Demerara, Bahamas, Carriaco, Jamaica, Tobago, St. Vincent, Montserrat, St. Lucia, Nevis, St. Kitt's, Tortola and Dominica. The whole of the 6d. private ship letter rate belongs to the British post-office for letters to or from the latter-mentioned colonies; and on letters to and from the other colonies the 6d. private-ship letter rate is divided equally between the local, colonial and British Governments.

Education in Scotland.—From a parliamentary paper recently issued, it appears that there are in Scotland 4,984 schools, whereof 1,138 are burgh or parochial schools, 2,104 endowed (other than burgh or parochial) schools, 1,567 adventure schools, and 175 charity schools. The burgh or parochial schools have 1,342 teachers, and educate 85,190 scholars, of whom 10,257 are educated gratuitously; the endowed schools, with 3,265 teachers, educate 175,031 scholars (20,362 gratuitously); and the adventure schools, with 2,150 teachers, educate 87,660 scholars, of whom 2,173 are gratuitously educated; and the charity schools, with 284 teachers, educate 16,600, all gratuitously, with the exception of about 300 children, who make some slight payment. The total number of teachers is 7,041; of scholars, 364,481; and of gratuitously educated children, 49,100. The total salaries and incomes of these schools amount to 271,641*l.* 13*s.* 2*d.*, of which the burgh or parochial schools have 78,832*l.* 3*s.* 6*d.*; the endowed, other than burgh or parochial schools, 117,844*l.* 15*s.* 2*d.*; the adventure schools, 64,621*l.* 1*s.* 6*d.*; and the charity schools, 10,733*l.* 13*s.*

The Electric Telegraph in Italy.—The construction of telegraphic lines is making great progress in Italy at present. A direct line between Piedmont and Switzerland, by Brissago, was opened on the 1st. Another line was opened, some time ago, between the two countries by St. Julien, Caserta, and the towns of Cancelli Santa Maria, Capua, Mola, Terracina, Nola, Salerno and Avellino, are now connected with Naples by telegraphic lines, which are open to the public. A line is also in progress to connect Bologna and Ancona, a distance of 150 miles, and has already reached Rimini. It is believed it will be continued at Rome.

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Agricultural Society of England	Hayes
Antirrhinum, by Mr. H. Miles	Pampas grass
Bank, penny savings	Pasture, vegetable
Benefit clubs	Pear growing, profits of, by M.
Books noticed	De Jonghe
Calendar, horticultural	Pear house
Calendar, agricultural	Plants, hardiness of
Cattleya labiate, Rue	Plants in Cornwall
Cheese, Cheddar	Plants, sale of rare
Chemico-Agricultural Society,	Phenocoma proliferum
Ulster	Potato, blake
Chestnut, the	Poultry, diseases of
College, Agricultural	Poultry Book, Moubay's, by
Conifers, hardiness of, by Mr.	Mearl
H. W. Sandbach	Rain, to measure
Corn market	Rheumatism, choice of
Delamere Forest, &c. by Mr. W.	Rheumatism, cure for, by Mr.
Billington	J. Hayes
Diseases of poultry	Seedling, thick and thin, by Mr.
Drainage, arterial	Hardy
Education	Sewage manure
Farmers, premiums to	Statistics, agricultural
Forests, Royal	Stock, breeding
Grasses, agricultural	Tring Farmers' Club
Grass land, top-dressing for	Turnips, economy in
Glycerium argenteum	Vegetable pathology, by the Rev.
Harvest and its results	V. J. Berkeley
Horticultural Society's garden	Vine mildew
Labourers' education	Wheat, price of
Manure, sewage	Wheat in 1844-1854
Manure, adulteration of	Winter in Cornwall, by Mr. F.
Mata, substitute for, by Mr. J.	Symons
Hayes	Woods and forests.
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